

October 2009
Vol. 12, No. 8

Giant Screen Cinema Association Conference in Indianapolis, Sept. 21-23

Nearly 400 people attended the annual conference and trade show of the **Giant Screen Cinema Association** in Indianapolis, IN, Sept. 21-23. The official count of 375 was the lowest turnout for a fall giant-screen conference in over a decade, probably because all five of the New Films had been screened at the association's Film Expo in Los Angeles last spring. However, a bumper crop of 24 Films in Production and 29 Films in Development proved to delegates that the industry is far from dead.

Attendees heard panelists speak about marketing, transitioning to digital cinema, using social media, operating commercial theaters, and image capture technologies. The results of last year's lifelong learning symposium were discussed, projectionists had a session of their own, and the "Giant Screen Industry 101" session was well attended and well received. The technical session covered five topics, the trade show featured 19 exhibitors, and GSCA awards were presented in 11 categories.

Conference sessions were held at Indi-

anapolis' Hyatt Regency hotel, a convenient ten-minute walk from the **Indiana State Museum**, whose IMAX theater hosted the film screenings. (The two commercial IMAX theaters in greater Indianapolis, the IMAX digital screen at the **Kerasotes ShowPlace 16**, and the MPX house at **Goodrich Quality Theaters' Hamilton Towne Center 16** in Noblesville, about 20 miles – 32 kilometers – outside of town, didn't participate in the meeting.)

On the day after the meeting proper, some delegates traveled to the **Cincinnati Museum Center**, about 110 miles (175 kilometers) southeast of Indianapolis, for Dome Day, where they saw four of the new films in the center's 72-foot (22-meter) IMAX Dome theater. **Sky-Skan's Steve Savage** also demonstrated a new **Sony** digital cinema projector with A-B comparisons of the same footage as projected by the IMAX projector.

Pre-conference

On Sunday, Sept. 20, before the start of the official conference, the GSCA board and its various committees met, and the first professional development session was held: Giant Screen Industry 101, an orientation for new members and first-time conference attendees. About 20% of delegates to the conference had not been to a GSCA meeting before.

A panel of industry experts explained basics of the giant-screen business to the audience.

GSCA's Webmaster **Kelly Germain** described the features of the association's site, www.giantscreencinema.com, highlighting the searchable film and member databases. Some of the site's features are available only to association members, who can obtain user names and passwords

through the site.

Technicolor's Tim Knapp described "a day in the life of a roll of film," explaining how 70mm film comes from the camera and is processed and handled during production and post-production, and how show prints are made for theaters.

Toby Mensforth, chair of the GSCA and vice president of theaters and concessions for **Smithsonian Enterprises**, shared a spreadsheet he has developed to help him analyze film costs and track film performance at the three Smithsonian IMAX theaters he books. The spreadsheets, and most of the PowerPoint presentations made during the conference, are available to GSCA members at the GSCA Web site, as are audio recordings of most sessions.

Steve Jennings of **Giant Screen Films** explained what GS distributors do, insisting that they are not, as one wag he knew once said, "the used car salesman" of the industry. In addition to making the sales calls and signing film lease deals, they provide customer support, making sure theaters have their prints and all the marketing materials the need.

Paul Wild, director of the **National Geographic IMAX Theater Victoria** in British Columbia, Canada, described the frequent moviegoer plan his theater implemented and the research that led up to it.

Bernie Gaw, from **Imax Corporation's** film marketing department in Santa Monica, CA, spoke about marketing the Hollywood DMR films, stressing the im-

(see GSCA on page 6)

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Michael Jackson's This Is It.

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Founded 1997 as MaxImage!

October 2009
Volume 12, Number 8

Editor/Publisher
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Published 11 times a year by
Cinergetics, LLC, and distributed
by first class mail.
Printed in the USA.

ISSN 1532-5504

Subscriptions: US\$437
Outside North America: US\$487
All payments must be made in
US funds.

Substantial discounts are
available for multiple subscrip-
tions to the same address.

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The Insiders

Power of the Relationship Rolodex

by Gina Trimarco

A Rolodex is a rotating file device used to store business contact information, currently manufactured by Newell Rubbermaid. (The name is a portmanteau word from "rolling" and "index.") The Rolodex holds specially shaped index cards, and the user writes the contact information for one person or company on each card. Many users avoid the effort of writing by taping the contact's business card directly to the Rolodex card. Some companies have produced business cards in the shape of Rolodex cards, as a marketing idea.

—Wikipedia

Several months ago I wrote about the power of Facebook, and I continue to fully support social media as a marketing tool in today's new "world of mouth." But I also think it's too easy today to avoid human interaction while hiding behind e-mail, Blackberrys, iPhones, social media, etc. To effectively promote your business and sell your products, it's still essential to build trusting relationships with your clients and constituents. And the best way is face-to-face, or at least voice-to-voice.

Why do I bring up the seemingly antiquated Rolodex? My mentor passed away on Sept. 26, and this column is a tribute to her: **MJ (Mary Jean) Carlson**, former director of communications for the Chicagoland Chamber of Commerce. MJ knew anyone and everyone, whether you needed help with your property taxes, a meeting with the mayor, a good stock broker, or advice on where to get the best lunch in Chicago. Many of those who knew her often asked her who would get her Rolodex when she died. I was one of those people and I was serious. She was so connected to so many people in some many different circles that I aspired to be like her.

At a difficult time in my life, MJ gave me a chance and a job as her assistant at the Chamber. I'll never forget the interview over lunch at Andy's Jazz Club. I ordered iced tea.

She ordered a scotch on the rocks and asked why I wasn't drinking. I changed my order to wine. She hired me.

This is a woman who taught me the art of networking and bringing others together. It's not really about the physical Rolodex. Obviously this Rolodex thing is symbolic of building a large network that will not only advance one's career, but also enhance the personal and professional development of others. She genuinely enjoyed connecting people. Let me rephrase that: she genuinely enjoyed connecting people she liked. You wanted to be liked by MJ. If she didn't like you, well, let's just say you wouldn't benefit from her Rolodex.

Obviously the Rolodex has since been replaced by Microsoft Outlook and other high-tech address books. Anyone can build a large database of contacts, but as technology continues to advance I think many people still shrink from human contact. Your contacts are only as good as your relationships with those contacts.

Some people communicate best over e-mail and social media, but not everyone. It's important to get to know each person's preferred communication style. I've learned that some of my clients hate e-mail. They prefer to meet in person or talk on the phone. They prefer the personal, and it's that personal touch that builds a trusting relationship. And in these difficult times, when you don't know what to expect, you may want to build up relationships for the sake of your personal needs. When I lost my job last year, I was thankful to have so many people to reach out to (including MJ).

MJ's Rolodex has been very good to me, even though it's not in my possession. When it was time for me to move on from the Chamber, MJ led me to my next two jobs. I met one of my very good friends through that Rolodex, and she went on to marry one of my former bosses (you know who you are).

The concept of the Rolodex shaped who I am as a person and businesswoman. I now "pay it forward" every chance I get by connect-

ing other people. Many people in Myrtle Beach joke with me because of how connected I became in a short amount of time. I tend to call myself the Myrtle Beach MJ. She inspired and motivated others, especially women. She was the mentor everyone (man or woman) would want.

What are you doing to build and nurture your "relationship Rolodex"? Some of my best vendors were incredible salespeople because of their ability to "friend" me. One in particular, whom some of you may know, worked for Ushio. Even though we had a contract with the company for lamps, and she really didn't need to do anything for me, she still got in touch just to say hi and see how things were going in my personal life. She still calls me. And even though I no longer buy lamps for an IMAX theater, I would recommend Ushio in a heartbeat, but only if she was still working there.

Many of you have bosses who want to see you generate revenue overnight. If you're one of those bosses, I hope you can learn to appreciate the value of building relationships over time because those relationships may turn into repeat and sustainable revenue opportunities.

My last correspondence with MJ was four days before her death. I e-mailed her to tell her that I had been selected by the Myrtle Beach Chamber of Commerce as a finalist for the Business Innovation Award and she replied: "You silly over-achiever!" I'll find out on October 29 if I receive this award. Whether I do or not, it is great just to have been nominated by so many people in my Rolodex.

Losing MJ has been a reminder of how important it is to connect — really connect — with people.

Gina Trimarco was theater director with the IMAX 3D Theatre Myrtle Beach in South Carolina, and the Navy Pier IMAX Theatre in Chicago. She currently provides marketing consulting and employee motivational training for service and entertainment companies through Carolina Improv Company. For more information go to www.carolinainprov.com/gina.

Imax's Plans for Giant Screen Digital

At the **Giant Screen Cinema Association's** annual conference in Indianapolis in September, **Imax Corporation** revealed some of its plans for the next generation of IMAX digital projection and for making original giant-screen films available to IMAX digital theaters. (See also our coverage of the conference, on page 1.)

In the session on "Transitioning to Digital Cinema," Imax VPs **Larry O'Reilly** (theater development) and **Brian Bonnick** (technology) spoke in general terms of a future IMAX digital system that will be capable of filling the screens of GT-equipped theaters. (The average GT screen is 60x80 feet, 18x24 meters.)

O'Reilly said that the company is testing its current system on screens as large as 80 feet wide and that the first responses have been "extremely positive." (The system had previously been limited to screens 70 feet — 21.3 meters — wide.)

O'Reilly declined to identify the theater, but we believe it is the **Orange IMAX Theatre** in Lodz, Poland, which was converted to IMAX digital in mid-September, and will be showing **Michael Jackson's This Is It**. The three-year-old GT theater, owned by Israel-based **Cinema City International**, has 400 seats and a 60x80-foot (18.3x24.4-meter) screen. The 1.9-ratio image of the digital projectors will not fill the full height of that screen, leaving about nine feet (three meters) at the top and bottom dark.

We have also learned that Imax has produced blueprints for the digital conver-

sion of at least one of its owned-and-operated theaters in North America. These plans call for installing about five feet (1.5 meters) of masking on each side of the screen to reduce its width to 70 feet, cutting the height of the 60-foot screen to 39.5 feet (12 meters), and installing a new drop ceiling that slopes down to the top edge of the shortened screen. Presumably, this will give the impression that the screen is "floor-to-ceiling." The seat count is unchanged.



Imax Corporation's Brian Bonnick

Next-gen digital projection

Bonnick said that the company is looking at a number of solutions for replacing the 15/70 projectors in classic, giant-screen IMAX houses, and said that the digital systems available now are not adequate "for the very largest screens." He predicted that Imax would have a new system in about two years.

In a meeting with ten institutional theaters, including one non-IMAX theater, O'Reilly provided additional details. The second-generation IMAX digital system will be based on **Texas Instruments'** 4K chip, which will be made available to projector manufacturers next year. **Christie Digital**, which makes the projectors Imax uses in its systems, will be releasing a new series of 2K projectors in 2010 that will be convertible to 4K simply, and at relatively low cost, by replacing the "light engine."

Imax said this might permit some theaters to convert to a 2K-based system in the short term and upgrade when the 4K-based system is ready, probably in the second half of 2011. Developing and producing the projection lenses — which can take up to 14 months — is one of the factors that will delay the rollout.

The problem of filling the height of classic 1.33-ratio screens with a 1.9-ratio projector will require testing with the actual projectors once they are available. O'Reilly suggested the solution could involve "wasting" some of the image at the sides, which might result in an image with a horizontal resolution of about 3K. (The existing IMAX digital system's effective horizontal resolution is about 2.7K.)

Customers will have the option of showing non-IMAX programming, including DCI-compliant movies, through one of the system's two projectors. In that mode, the projector will automatically start shows with a slide stating that it is not an IMAX presentation. The IMAX system uses the two projectors as separate eyes for 3D, and the individual projectors are not 3D-capable, so non-IMAX programming cannot be 3D.

Customers who switch to digital will not be allowed to keep their IMAX film projectors, in part for technical reasons: if the film and digital projectors were moved in and out of place at the same projection port, the digital system would require optical realignment every time, a process that can take an hour. However, it was suggested that that policy might change.

The cost to existing IMAX customers of switching to IMAX digital will be between US\$500,000 and \$900,000, depending on the age of the theater and sound system. It was not stated whether the digital system would be sold outright or leased, or how existing leases would be affected.

As this issue was going to press, the *Wall Street Journal* published an article that reported that Imax has had discussion with **Laser Light Engines**, a company that is reportedly developing a laser-powered cinema projector that it hopes to demonstrate by the end of 2010.

(see **IMAX** on page 19)

Corrections

In last month's issue, the article "Imax Discloses Prices for Digital Prints" stated that Imax Corporation had told distributors that the cost of digital cinema packages (DCPs) in the proprietary IMAX digital format would be \$5,000 each. Shortly after publishing that issue we found that our sources had been told the price was \$10,000, and we sent out an e-mail correction to that effect.

Since then, we have discovered that both figures are correct, and that different distributors were quoted different prices.

THE BIZ

DEALS

Imax announces four more DMRs

Imax Corporation has added four titles to its slate of Hollywood releases over the next two years, including a digital-only release of **Michael Jackson's *This Is It*** from **Sony Pictures Releasing** on Oct. 28, 2009.

The other titles are **Chris Nolan's *Inception*** from **Warner Bros.** (July 16, 2010), **Disney's *Tron Legacy*** (3D) on Dec. 17, 2010, and ***Spider-Man 4*** from **Columbia Pictures** on May 5, 2011.

This Is It, a documentary on the preparations for the late pop singer's planned performances in London last summer, broke records for advance tickets sales shortly after going on sale in late September. Because it will be on screen for less than two weeks before being replaced by ***A Christmas Carol*** on Nov. 6, no 15/70 film prints are being made. It will appear on 123 IMAX digital screens in the U.S. and 15 other countries, but as this issue went to press, no Canadian IMAX theaters were listed as showing the film.

Following the late addition of ***Cloudy With A Chance of Meatballs*** and ***Where the Wild Things Are***, *This Is It* brings the total of 2009 DMR titles to a record 12.

Inception is a "contemporary sci-fi action film set within the architecture of the mind," starring **Leonardo DiCaprio** and **Ellen Page**. It is the third movie by Chris Nolan to be converted to the IMAX format, after ***Batman Begins*** and last year's ***The Dark Knight***, which grossed a record \$65 million in IMAX theaters.

Tron Legacy is a long-awaited sequel to 1982's *Tron*, a cult classic that set new standards in the early days of computer animation. Directed by **Joseph Kosinski**, it reunites stars **Jeff Bridges** and **Bruce Boxleitner** from the original.

Spider-Man 4 will again star **Tobey Maguire** in the title role and is the third of the series to be shown in IMAX theaters. **Kirsten Dunst** will co-star, and Sam Raimi will direct, as they have in the previous three episodes. It is the first DMR title slated for a 2011 release.

Imax releases customer survey

In September, **Imax Corporation** released a summary of a consumer research study it had commissioned the **Nielsen Company** to perform in May and June. The study followed the Internet controversy that arose when actor and comedian **Aziz Ansari** criticized Imax and theater chain **AMC Entertainment** for charging a premium at IMAX digital screens, which he called "fake IMAX." (See *LF Examiner*, May 2009.)

Imax released a two-page summary of the survey of 6,000 IMAX moviegoers at film-based and digital IMAX theaters in the U.S., three of which were purpose-built "classic design" and eight of which were retrofitted "multiplex design." (The summary warned that "these terms are meant to help consumers and IMAX moviegoers understand the difference between IMAX theater locations and are not terms that reflect any difference in technology, branding, or otherwise.") The study was conducted during the runs of ***Night at the Museum: Battle of the Smithsonian*** and ***Transformers: Revenge of the Fallen***.

The company said it had found "no meaningful difference in satisfaction levels between classic design and multiplex design locations," and that satisfaction levels were in the high 80% range for factor such as screen size, image quality, surround sound, and the "sense of feeling immersed." About 70% of those surveyed had previously been to an IMAX theater: 60% of the multiplex audience had seen another film in a multiplex IMAX theater, and 20% "had previously seen IMAX movies at both classic design and multiplex design IMAX locations."

The summary did not disclose which theaters participated, the actual questions asked, the response options for each question, or the percentage each response received.

In a separate statement, Imax CEO **Richard Gelfond** described the company's digital expansion and characterized the May controversy as "some heated com-

ments online about how some IMAX multiplex design locations were not 'real' IMAX theaters." He added that, "As the CEO of a company that cares deeply about its guests and somebody who recognizes that a brand's strength is based largely upon meeting and exceeding consumer expectations, I was personally and deeply troubled to hear that some people felt we were intentionally misleading IMAX fans." He added that the Imax.com Web site now indicates which theaters are "multiplex design."

The site's "Find your IMAX theater" mapping feature now includes "Theater type" on the bubble that pops up for some multiplex theaters. Clicking on that link displays a description of the multiplex design, and whether the theater uses digital or 15/70 film projection. Screen dimensions are not given.

As this issue went to press, only IMAX digital and MPX screens had the "Theater type" link. Theaters with GT or SR projectors, whether in museums or multiplexes, had no description of any kind.

Imax signs three theater deals

Imax Corporation has signed agreements with exhibitors in China, the United Kingdom, and France for IMAX digital theater systems.

In France, **Pathé Netherlands** has agreed to expand its existing joint-venture deal with two digital theaters in Rotterdam and Eindhoven and the conversion of its existing MPX film-based theater in Amsterdam. All three will be operating in time for the December opening of **James Cameron's *Avatar***. The deal also includes converting the **Gaumont Disney Village IMAX Theatre** in Paris (also an MPX) to IMAX digital.

In Britain, **Odeon & UCI Cinemas** has agreed to add a fifth IMAX screen to its circuit, in the new Red Dragon Center shopping mall in Cardiff, Wales. It and the theater in Newcastle, England, that was announced in July (see *The Biz*, *LF Examiner*, Summer 2009), will both be open

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in time for *Avatar* in December.

In China, the **Guangzhou Jinyi Film & Television Group** will install four IMAX digital theaters in new multiplexes the exhibitor is currently building. The first three will open in Chongqing, Tianjin, and Shenyang in the second half of 2011; the last will open in 2012 in a location to be determined.

The deal is Imax's second in China in three months. The company expects to have 40 screens operating in China by 2012, and 81 throughout Asia by 2014.

Guangzhou Jinyi owns 150 conventional screens in 19 theaters in nine Chinese cities, with plans to open 20 more locations.

MFF acquires five SMM films

MacGillivray Freeman Films has announced that it will distribute five giant-screen films produced for, and formerly distributed by, the **Science Museum of Minnesota**: *Jane Goodall's Wild Chimpanzees* (2002), *The Greatest Places* (1998), *Search for the Great Sharks* (1992), *Tropical Rain Forest* (1992), and *Ring of Fire* (1991). The films are available in 15/70, 10/70, and 8/70.

Nat Geo to dist two new films

National Geographic will release *The Wildest Dream* and *Blue Man Group: Mind Blast* in 2010 and spring 2011, respectively, to giant-screen, digital, and IMAX theaters. *The Wildest Dream* is a documentary that follows famous mountaineer **Conrad Anker** to the Himalayas on his quest to learn whether **George Mallory** actually reached the summit of Mount Everest in 1924. Produced and directed on digital video by **Anthony Geffen**, the film is being reformatted for a release to giant-screens worldwide and 35mm theaters in the U.S.

The *Blue Man* film will feature the group's founding performers, **Chris Wink**, **Matt Goldman**, and **Phil Stanton**, as their iconic bald, blue characters "travel through a visually stunning 3D brain, ex-

ploring its neural pathways, synapses, and gooey structures."

The film is being directed by **David Russo** from an original script by **Lisa Robinson**. **Janice Doskey** and giant-screen veteran **Charlotte Huggins** are producing, with **Blue Man Productions'** **Barbara Darwell** as executive producer.

Merriman downgrades Imax

In September, **Merriman Curhan Ford's Eric Wold** downgraded shares of **Imax Corporation** from Buy to Neutral, citing concern about competition from **Cinemark Holdings'** premium digital theater system, Cinemark XD. The Texas-based chain has installed three XD systems to date, with another 11 planned before the end of the year, and "as many as 100 in the next few years." XD theaters feature screens 72 feet (22 meters) wide and custom sound systems, and command a \$3.00 premium per ticket.

Wold points out that "Not only can these theaters show any movie digitally in the large format (as opposed to limitations with IMAX content), but Cinemark keeps 100% of the revenues and profits."

He believes that competition from Cinemark's system could "negatively impact [Imax's] profitability and returns," and that "comparing Cinemark XD and IMAX per-screen box office results this holiday with *A Christmas Carol* and *Avatar* will be key to this analysis."

In Memoriam: Seddon Bennington

Seddon Bennington was found dead in July in the Tararua mountain range of New Zealand, north of the capital Wellington, where he and a friend had gone for a weekend hike. The friend was also found dead. Press reports quoted local police as saying the weather in the area had been "atrocious," with rain, wind, and waist-deep snow.

Bennington was known to members of the giant-screen community as the director of the **Carnegie Science Center** in Pittsburgh from 1994 to 2003, where he over-

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saw a major expansion of the museum. He left that position to become the chief executive of **Te Papa**, the national museum of his native New Zealand, in Wellington. (Te Papa is Maori for "Our Place.")

Bennington is survived by his wife and two sons.



Seddon Bennington

Layoffs in Harrisburg, PA

The **Whitaker Center for Science and the Arts** in Harrisburg, PA, suddenly laid off six fulltime employees in early October, including **Steve Krempasky**, vice president of theater operations, who oversaw the ten-year-old IMAX theater. He had been with the center since 1996, three years before it opened.

Local media quoted **Kathleen Keller**, vice president of marketing, as saying that the cuts were "a good business decision in terms of keeping us viable. Because the economy is the way it is, we are being very conservative with our revenue projections." With layoffs made earlier in the year, the center has reduced its fulltime staff by about one third in the past twelve months, bringing the current total to 30.

Krempasky told *LF Examiner* that he had just given his report on the GSCA conference in Indianapolis, when he was called into the office of the CEO and told his position had been eliminated. "It was pretty much the most unceremonious sendoff I've ever seen."

Krempasky says he'll miss his good friends in the GSCA and adds that he can be reached at mskrempasky@verizon.net.

His responsibilities will be assumed by **Steve Bishop**, who has been at the center for four years, and who previously managed the giant-screen theaters at the **Washington Pavilion of Arts and Sciences** in Sioux Falls, SD, and the **Museum of Science and Industry** in Chicago, IL.

Nearly 400 Attend GSCA Conference in Indianapolis



L to r: Imax Corporation's Larry O'Reilly and LG IMAX Theatre Sydney's Mark Bretherton.

The first panel discussion of the conference was a two-parter entitled “The Marketing Challenge: Evolution or Revolution,” and was hosted by **Mike Lutz of MacGillivray Freeman Films**. He started out the first part by saying that “In the beginning...there was IMAX,” but now there’s a multiplicity of formats – including RealD, Disney 3D, Dolby Digital, Sony 4K, Cinemark XD, AMC ETX – all fighting for the public’s attention and dollars. The question for the panelists was, “How should you stand out?”

Imax’s **Larry O’Reilly**, executive vice president of theater development, said that the key is “making the brand work for you,” and using “consistent language when describing key attributes of the IMAX Experience.” He said that the IMAX brand has been built by the top museums and science centers over the past 40 years, and now top filmmakers such as **James Cameron, Michael Bay, and Chris Nolan** “want their movies shown in IMAX. These guys aren’t making their films for a ‘large format’ or a ‘giant screen’ release, they’re making them for an IMAX release.” O’Reilly urged theaters to “be bold” in using the IMAX brand, to use corporate sponsorships, and be innovative

(from GSCA on page 1)

portance of working with the studios’ local PR agencies. She also recommended using social media like Facebook and Twitter.

Session moderator **Diane Carlson** from the **Pacific Science Center** said she had taken inspiration from New York restaurateur **Danny Myers**, who said in his recent

book, *Setting the Table*, that “Business is like life. It is all about how you make people feel.” She provided examples of things that her staff has done, some of them small and simple, to make visitors enjoy their experience in the theater more.

The Marketing Challenge, part 1



The Indiana State Museum in Indianapolis hosted the 2009 GSCA conference.



L to r: Toby Mensforth, Smithsonian; Jonathan Barker, SK Films; Brenda Tremblay, Science North; Richard Morrison, Melbourne Museum; Tina Ratterman, Big & Digital; Diane Carlson, Pacific Science Center.

in their marketing efforts.

Australia's **LG IMAX Theater Sydney** has the largest cinema screen in the world, and has heavily promoted that fact since its opening in 1996. CEO **Mark Bretherton** says that in Sydney, "we've always owned 'big.' That's been our key differentiation. And for many years it was the key IMAX differentiation." Upon the arrival of two new IMAX digital theaters with much smaller screens, he decided to take the advice of his advertising agency, "When you're the market leader, you don't mention the competition." His film marketing always emphasizes the size of the screen, as in the tagline "There's only one screen big enough," for *The Alps*.

Chris Hurtubise oversees the **Extreme Screen Theater** at **COSI Columbus** in Ohio, a ten-year-old, 384-seat **Iwerks 8/70 3D** theater. She is in a competitive market, with an IMAX digital theater in Columbus and five other IMAX theaters within 150 miles (240 kilometers). The theater is marketed as "the largest screen in Ohio," and the phrase "the seven-story COSI Extreme Screen" is used consistently throughout the museum's literature, print advertising, and Web site. "Our key is to let people know what a giant-screen

experience is." Hurtubise said that because people know that their theater is not IMAX, they don't expect it to show the DMR films. "They know us as an institutional theater, so we've tried to play on that strength."

Mary Jane Dodge has launched or consulted on the launching of 20-25 giant-screen theaters, and is now working on the film production side with MacGillivray Freeman Films. She said that the most successful giant-screen films — like the IMAX space films and *Everest* — blend title, topic, story, and sharp, clear imagery into a "magic mix" that audiences love. But she said that in the new digital world, "I'm not surprised that the audience is confused, because I'm confused." Aspects of digital image quality are hard to communicate. Dodge believes that different institutional theaters may have to market different features of their experience. Dome theaters, for instance, have a clear differentiating factor. "Let's not forget that what the audience really wants in a giant-screen theater is that 'wow' experience."

Dodge mentioned that the GSCA's Marketing Task Force is working with an advertising agency to develop a "toolkit"

that will help theaters to differentiate the "giant-screen" experience from all of the others in the marketplace. O'Reilly wondered whether such a campaign could be cost effective and worried that some older theaters — in New York, Seattle, and Washington, DC — might not qualify as "giant screens." Dodge explained that the toolkit won't require additional expenditures, but will simply provide materials that theaters can use in their existing marketing plans. Lutz added that the theaters that O'Reilly had named as examples were all IMAX theaters and obviously won't lose that brand.

Hurtubise added that she's working with the **Institute for Learning Innovation** on a study that will show audiences the same films in theaters with different film formats, to see if the formats have different effects on learning.

Marketing Challenge, part 2

Lutz opened the second part of the session by saying that he had told the panelists to "answer the question as if they were explaining it to their bartender. They got that *immediately*." Before the audience's laughter could die down, GSCA chair Toby Mensforth, wearing a waiter's apron, brought a tray of drinks to the panelists' table, sparking another round of laughter.

SK Films' Jonathan Barker said that in the early days of the GS business, theaters paid most of the cost of prints and advertising in return for the lion's share of the



Mary Jane Dodge, MacGillivray Freeman Films

(from GSCA on page 7)

box office. To illustrate how that model had changed, he recalled that four years ago, he had worked with the **Ontario Science Center** in Toronto to decide how to spend the \$125,000 the center had budgeted to market his film *Bugs!* When he went into a similar meeting this year to discuss *Journey to Mecca*, he learned that they no longer spend any money for off-site marketing or advertising. The CEO at another institution told him the same thing. Barker warned that if someone doesn't spend more on marketing films locally — either the theaters in exchange for their low lease payments, or the distributors by charging higher royalties — the budgets and the quality of the films being made will decline.

Brenda Tremblay at **Science North** distributes *Mysteries of the Great Lakes* but is also an exhibitor. She said that she has seen, from both sides of the equation, that well-spent marketing money does deliver results. However, when theaters put more films on screen without increasing their marketing expenditures, “that dilutes the revenue to the distributors and producers, and that’s where the model does not work for the producers.” The key is to find a balance that works for both

parties.

Richard Morrison manages the IMAX theater at the **Melbourne Museum** in Australia, a commercial operation within the museum structure. He said that the early days, in which people would come to see almost any film because of the novelty of the medium, are over, and today’s audiences are harder to please. For the best films, the standard distribution model still works, but they are a smaller percentage of the films being released. He often has to manage distributors’ expectations of how well a film will do in his market, based on his experience of what has succeeded in the past. In those cases, his marketing spend will be lower, but innovative practices like print sharing can help improve the bottom line.

Tina Ratterman was formerly with the **Louisville Science Center** and **Giant Screen Films**, and now runs **BIG & Digital**, an independent distribution company she founded in March. She believes that the traditional model works, but that some theaters aren’t spending enough on marketing, or giving films enough screen time to let it work. Audiences have too many other options, so someone has to spend the money to get people in to see the film. “Everybody has to pitch in to

make it work. If the theater isn’t going to give that marketing support on the local level, then the distributor should get a higher royalty rate.”

The **Pacific Science Center’s** **Diane Carlson** pointed out that giant-screen theaters were once the “darlings within the institutional setting,” in terms of internal support, but now “the pendulum has swung back to the big blockbuster exhibits. And there are only so many resources.” Because she wants to deal with distributors more than once, if a big exhibit is competing with a weaker film, she’ll tell the distributor, “‘Maybe I should pay a little more,’ because I know I’m not going to get the attendance. They’re going to know it at the end of the run, so I might as well be honest with them at the beginning of the run.”

Lutz jokingly said that only once in his career had he suggested that a theater pay a higher rate if the film did well: “It was not well received by the exhibitor, I gotta say.” Barker added, “I have this to say, **Diane**: I love you!”

Members’ Meeting

This year’s **Members’ Meeting** did away with reports from all of the committees in favor of a summary by chairman **Toby Mensforth** of the strategic plan developed by the board over the past six months. That was followed by reports from the **Marketing and Technical Task Forces**.

Mensforth said that the board met in person in May 2009, and by teleconference over the summer, to update the strategic plan that had been developed a year earlier. After examining the association’s core values and ideology, the board agreed that its “big, audacious goal” was “to differentiate the giant-screen experience and support members in their efforts to communicate and market that differentiation.” Four long-range goals were established for the next three to five years:

1. **Industry Participation.** GSCA membership will include significant representation from all aspects of the giant-screen industry.
2. **Best Practices.** The GSCA will be the primary information and knowledge resource for the giant-screen industry.
3. **Industry Promotion.** Giant-screen



L to r: Marketing and Technical Task Force chairs Mike Lutz and Andrew Oran, in March 2009.



Paul Fraser, Blaze Digital Cinema Works

experiences will be increasingly recognized as the premier cinematic experience.

4. Quality. The GSCA will support and advance the highest quality standards in the cinema industry

Mensforth provided some examples of the ways the association was already working toward each of these goals, and said that the association's committees will be refocused toward them. (The strategic plan is available to members at the GSCA Web site.)

He then turned the meeting over to Mike Lutz, chair of the Marketing Task Force. Lutz said that preliminary research conducted for the committee at North American IMAX theaters in February indicated that screen size was important for 87.5% of customers. Asked whether digital or film projection was better, 47% said digital, 9% said film, and 43% "got the right answer and said they were unsure." Lutz added, "What it tells me, anyway, is that when [Imax CEO] Rich Gelfond was up at this organization's meeting last year saying that it was really not wise in his view to create a separate digital brand for their new theaters...he was absolutely correct."

In a survey of 18 theaters,

the task force found that 100% said they had "direct competition...from other giant-screen or IMAX theaters or other digital theaters such as RealD 3D or other formats;" 78% agreed that "there is audience confusion in [their] market with respect to films showing at [their] theater vs. films showing at a digital giant-screen theater;" and 94% said that it would be "helpful...to have a way of differentiating [their] theater from a smaller digital giant-screen theater in [their] market." Asked "If we developed tools for you to use, would you include them in your marketing materials with consistency?" 44% said yes, and 56% said maybe.

The task force sent out a Request for Proposal to eight public relations agencies and received five replies, one of which was unanimously determined by a subcommittee as the best submission. The task force will soon begin working with that agency to develop a "tool kit" that members can use to differentiate their giant-screen theaters from other forms of entertainment.

Andrew Oran's report from the Technical Task Force is on page 14.

Transitioning to Digital Cinema

Industry veteran Paul Fraser of Blaze Digital Cinema Works moderated a discussion that looked at the future of digital projection for giant screen theaters. The session began with a presentation by Charlotte Jones, a senior analyst with *Screen Digest*, a British monthly newsletter that covers all aspects of the business of media. Her presentation focused on the current state of digital projection in the conventional

multiplex market, where there are now 5,400 digital screens in North America and about 12,000 worldwide. She said that the digital market is being driven by 3D: currently 45% of digital screens are 3D, but she expects that percentage to eventually fall to about 25% as more digital screens are installed.

One reason 3D has grown so rapidly is that 3D screens average three times the revenue of the same film in 2D. For *My Bloody Valentine*, a live-action 3D horror film released in February 2009, that figure was six times. Jones projects a worldwide total of 14,000 3D screens in place by 2013.

One major roadblock to the spread of digital cinema appears to be near an end. The **Digital Cinema Implementation Partners**, a consortium Regal Entertainment, Cinemark, and AMC Entertainment, recently announced that \$525 million for the conversion of some 15,000 screens will soon be made available, after more than nine months of delay. The wait has been a break for the introduction of 4K systems, and now some 14,000 screens are expected to get 4K projectors in the next few years.

Jones said she expected that by 2013, *(see GSCA on page 10)*



Charlotte Jones, Screen Digest

(from *GSCA* on page 9)

83% of North American multiplex screens will be digital, and a quarter of them will be 3D capable. She closed by noting that the number of 3D screens available has been insufficient for the current demand, so the studios have used IMAX theaters to make up some of that shortfall.

Ann Marie Dumais of the **Nielsen Company** spoke of the challenges 3D poses to conventional exhibitors and studios: theaters have to install expensive new equipment and inform their customers that it's there. About two-thirds of all respondents in a recent survey didn't know where their nearest 3D theater was. Theaters also risk alienating customers by charging higher prices in a weak economy. Studios have to be concerned about increasing the already high cost of making and marketing movies: about \$100 million for a major release.

However, 3D is perceived as new, high-tech, and exciting, and so far audiences have been willing to pay a premium for it. She said the bad news is that few specific 3D brands have much name recognition: people know about 3D, but relatively few know the difference between IMAX 3D, RealD, Disney Digital 3D, or Dolby 3D.

IMAX 3D had the highest brand recognition, at almost 4%, compared to about 1.5% for RealD, the next most popular name.

Speaking of the Internet controversy that arose over the IMAX digital theaters last spring (see *LF Examiner*, May 2009), she said, "There was a lot of anger, and you can look at that negatively, but you can also turn that and say, 'Anger means passion,' and passion means these people liked *something*, and there's a difference in expectation." She closed by pointing out that the Web puts consumers in control, and gives them the ability to tell businesses — and everyone else — what they like and don't like. It's up to the businesses to listen to their customers.

Fraser asked Imax's Larry O'Reilly what the company "priorities and plans are for transitioning your film system clients to your new digital system." O'Reilly said that Imax had conducted audience research last year with its prototype digital system that "gave us the confidence to brand the product as an IMAX theater and bring the product to market." This year Nielsen was commissioned to conduct additional research, the results of which were announced separately (see *item*

in *The Biz*, page 4). He said that the faster pacing of Hollywood films, as compared to those made for the giant-screen, made the smaller screens of multiplexes the "logical place" to begin the rollout of the first digital system on screens up to 70 feet wide.

O'Reilly said Imax is testing a current digital system on an 80-foot screen and that initial feedback was "extremely positive." Regarding replacing the existing GT projectors, he said "inevitably, almost all large-format screens will be filled using digital projection, and obviously we want to play a role in that top end of the marketplace." He added that studios and Hollywood filmmakers love the cachet of being on the largest screens at prestigious locations like the Smithsonian.

Imax's senior vice president for technology, **Brian Bonnick**, described the technical characteristics of the current IMAX digital system, as he has at previous conferences (see "*The IMAX Digital Projection System*," *LF Examiner*, October 2008). Regarding the replacement of giant-screen film projectors, he said "we do not believe that there are any solutions out there right now, for the very largest screens, that are adequate. We are pursuing 2K, 4K solutions, superimposition solutions. We need to find more brightness, more contrast, and to that end we are looking at all those solutions. We hope to have something within about a two-year time frame." (See also the article on page 3.)

Pim van Collem of **CineMec**, the biggest cinema chain in Holland, spoke about the premium CineMec XL digital theater system the company installed in Ede, near Amsterdam, in June (see *Shorts*, *LFX*, September 2009). The chain opted to develop its own system, rather than go with IMAX, for reasons of economics and independence. In addition to Hollywood titles, the screen shows local Dutch films, alternative content, and films made for giant-screen theaters. CineMec is planning on developing a network of CineMec XL theaters.

Christian Scheidegger, of the **Swiss Museum of Transport** in Lucerne, said that the decision to install a dual-projector Christie CP2000XB 3D digital system in his 13-year-old IMAX 2D theater was based on economics. Attendance had been



Anne Marie Dumais, Nielsen Company

declining, as had the number of “compelling” films in the IMAX 2D format, so rather than try to survive by cutting costs or closing the theater, he decided to “put in new content, put in new technology, and again attract an audience.” Digital technology would provide 3D capability and a more future-proof solution, but he decided against the IMAX digital system, in part because only DMR films would be available, and his core business is traditional giant-screen films. He is showing 3D GS films digitally alongside 2D 15/70 films, and began experimenting with DMR with *Night at the Museum: Battle for the Smithsonian*. So far, attendance is up 11% over the previous year.

Marianne Cheyne described Xpand’s new 3D active glasses and said that the company’s core business is in the commercial market, where it has large market shares in Europe (50%) and China (25%). It has recently provided glasses for one of the IMAX theaters at *Futuroscope* in France, and will be outfitting a second later this year. Xpand was approached by *Moody Gardens* in Galveston, TX, to add 3D digital capability to its IMAX 3D theaters. The system installed uses two Christie CP2000SB projectors and projects an image 50x80 feet (15.2x24.4 meters), filling nearly the full height of the screen by overshooting the width and masking off the left and right sides of the image.

Xpand is also providing glasses to the growing home 3D and gaming markets.



Van Gogh won three GSCA Awards. L to r: Greg MacGillivray, distributor; Laurent Dondey, producer; Francois Bertrand, director; Bob Harman, distributor.

O'Reilly ended the session with a description of Imax's new plan for a “library” of titles for IMAX digital theaters. That plan is described in detail in the article on page 3.

Awards presentation

The first day concluded with a reception and presentation of the GSCA's film and marketing awards. The presentation started with Imax Corporation's two awards, the Maximum Image Hall of Fame Award, which goes to a giant-screen film more than ten years old, as selected by the

network of IMAX theaters. This year's winner was MacGillivray Freeman's *Everest* (1998). Imax's Best Booth Award was shared by two theaters, the *Chrysler IMAX Dome Theater* at the *Detroit Science Center* and the *Regal IMAX Theatre* at the *Regal Mall of Georgia 20* in Buford, GA.

The winners of the GSCA's Marketing Awards were:

- Best Film Launch by a Theater: **Krungsri IMAX Theatre** in Bangkok, Thailand, for the launch of *Wild Ocean*.
- Best Marketing by a Distributor: Imax Corporation for its launch of *Under the Sea 3D*.
- Best Theater Launch: Science North, Sudbury, Ontario, Canada, for the launch of its 3D theater.
- Big Idea Award: **Montreal Science Center** for unique ideas marketing *U2 3D*.

The Big Shoe Award, chosen by GSCA staff to recognize a member who exemplifies the qualities of a volunteer during the previous year, went to **Doug Jackson** of **MediaMerge**.

The winners of the Film Awards were:

- Best Cinematography: *Under the Sea 3D*, produced by **Warner Bros. Pic-**
(see GSCA on page 12)

The following people contributed to the success of the conference

Members of the Conference and Professional Development Committees

White River State Park

Dave Brown, theater director
Jake Currier, projectionist
Sandy Hintz, projectionist
Donna Imus, marketing
Wayne Indyk, projection manager and chief projectionist
Craig Mince, theater marketing
Patrick Smith, operations manager
Dawn Tabler, chair
Mark Vedder, assistant projection manger
Bob Whitt, executive director

Indiana State Museum

Jane Darlage, manager of volunteer services
Barry Dressel, president

Cincinnati Museum Center

Dave Duszynski, VP of featured experiences
Jim Kral, chief projectionist

Volunteers

Jenn Bentz, Pacific Science Center
Corey Cobb, Tennessee Aquarium
Edwin Escalante, RPG Productions
Rick Gordon, RPG Productions
Fred Heubner, Detroit Science Center.
Doug Jackson, MediaMerge
Miya Lau, RPG Productions
Sunny Mac, Imax Corporation
Ken McKibben, MediaMerge
Richard Mohabir, Imax Corporation
Mary Nucci
Tim Ogletree, MediaMerge
Glenn Pedersen, Imax Corporation
Glenn Shaver, Ontario Science Centre
Ed Whalen, Imax Corporation

(from GSCA on page 11)

tures, Imax Corporation, and Howard Hall Productions. Distributed by Imax Corporation.

- Best Sound Design: *Journey to Mecca*, produced by Cosmic Picture and SK Films Inc. Distributed by SK Films Inc.
- Best Film Produced Non-Exclusively for the Giant Screen: *The Dark*

Knight: The IMAX Experience, produced by Warner Bros. Pictures in association with Legendary Pictures, DC Comics, and Syncopy.

And sweeping the Best Film for Learning, Best Original Score, and Best Film Produced Exclusively for the Giant Screen categories was *Van Gogh: Brush with Genius*, produced by Camera Lucida Pro-

ductions, Les Productions de la Géode, and Ouille Productions. Distributed by MacGillivray Freeman Films.

Coverage of the conference, including reports from the technical and concurrent professional development sessions, will continue in the November issue of LF Examiner.

GSCA 2009 Films in Production

<p><u>Alice in Wonderland</u></p> <p>Walt Disney Company Release Date: 3/5/2010 Format: 3D Length: 90 min.</p>	<p>The adventures of a young girl, Alice, who falls into a magical world full of strange characters and darkness behind every corner.</p>	<p><u>Legends of Flight</u></p> <p>K2 Communications Release Date: 2010 Format: 2D Length: 40 min.</p>	<p>Fly in the cockpit of some of aviation history's most amazing aircraft. See how the design challenges, financial risks, and the many lessons learned from a century of aviation trial and error have brought us to the dawn of a new era of revolutionary aircraft — Boeing's 787 Dreamliner and the Airbus 380. Witness the construction and final assembly of the 787, and join chief test pilot Mike Cariker as he puts the new airliner through its rigorous test flights.</p>
<p><u>Arabia 3D</u></p> <p>MacGillivray Freeman Films, Inc. Release Date: 2/14/2010 Format: 3D Length: 40 min.</p>	<p>Travel to the exotic and fascinating land of Arabia. Explore the ancient tombs of a lost city, dive through the reefs of the Red Sea, and experience the Hajj—the largest gathering of people on Earth. Discover an extraordinary culture and experience modern-day Arabia in the midst of monumental change.</p>	<p><u>Magic Journey to Africa</u></p> <p>Orbita Max Release Date: 1/22/2010 Format: 3D Length: 45 min.</p>	<p>Created by journalist and filmmaker Jordi Llompart (Mystery of the Nile), Magic Journey to Africa, which was shot on location in Namibia and South Africa, captures the spirit and beauty of the African landscape in stunning 3D.</p>
<p><u>Around the World in 50 Years</u></p> <p>nWave Pictures Release Date: 2010 Format: 3D Length: 90 min.</p>	<p>Around The World in Fifty Years 3D tells the story of a sea turtle from birth in 1959 to maturity in 2009. This computer-generated animated tale is a coming-of-age movie about growing up and friendship. Spending 50 years in the oceans puts us in an unusual vantage point to witness some of the major changes that the ever-growing human presence is having on our planet.</p>	<p><u>Outside In</u></p> <p>SV2 Studios Release Date: 11/11/2011 Format: 2D Length: 40 min.</p>	<p>Outside In is a giant screen visual symphony that aims to artistically bridge science and spirituality as it journeys from the big bang to the Cassini-Huygens Mission at Saturn. Created entirely from still photographs animated to create full-motion imagery, the film melds visual poetry, narrative, and documentary forms.</p>
<p><u>Avatar: An IMAX 3D Experience</u></p> <p>Lightstorm Entertainment Release Date: dsf Format: 3D Length: 160 min.</p>	<p>In the future, Jake, a paraplegic war veteran, is brought to another planet, Pandora, which is inhabited by the Na'vi, a humanoid race with their own language and culture. Those from Earth find themselves at odds with each other and the local culture.</p>	<p><u>Polar Quest</u></p> <p>Science North Release Date: 6/30/2011 Format: 2D Length: 40 min.</p>	<p>Polar Quest will celebrate the wonder and beauty of our polar extremes as they are today while reminding audiences what is at stake as global warming continues to affect the planet. It will feature the most iconic species inhabiting the poles, while accompanying scientific expeditions to understand the changes taking place at both ends of the Earth.</p>
<p><u>Blue Man Group: Mind Blast</u></p> <p>Blue Man Productions Release Date: 1/31/2011 Format: 3D Length: 0 min.</p>	<p>In a mind-boggling encounter with Blue Man Group, 22-year-old Eugene's world is turned upside down as the Blue Men enter his brain. Their mission: to bring his creative inner world outward. This propulsive IMAX experience puts audiences deep within a living mind, humorously exploring core neurological structures and phenomena that create perception, memory, emotion, and thought.</p>	<p><u>Quantum Quest</u></p> <p>Jupiter 9 Productions, Inc. Release Date: 2/1/2010 Format: 3D Length: 40 min.</p>	<p>Quantum Quest: A Cassini Space Odyssey is a CGI, 3D, science fiction, action-adventure film which interweaves animated sequences with actual space imagery captured from seven ongoing NASA/ESA missions. Its family-friendly tale focuses on a photon named Dave and his heroic efforts to save his people, who are caught in a galactic battle between the forces of good and evil. Voice cast includes Chris Pine, Samuel L. Jackson, Hayden Christensen, Amanda Peet, Jason Alexander, Brent Spiner, James Earl Jones, William Shatner, Mark Hamill, and, in his first feature film role, astronaut Neil Armstrong.</p>
<p><u>A Christmas Carol: An IMAX 3D Experience</u></p> <p>Walt Disney Company Release Date: 11/6/2009 Format: 3D Length: 120 min.</p>	<p>Charles Dickens's timeless tale of an old miser who must face Ghosts of Christmas Past, Present and Yet-to-Come as they help to bring kindness to his otherwise cold heart. The Ghosts remind him of the man he used to be, the hard truth of what the world is today, and what will happen if he does not strive to be a better man.</p>	<p><u>Red Crabs 3D: Australia's Christmas Island</u></p> <p>Mark Simplendorfer Productions Release Date: early 2010 Format: 3D Length: 40 min.</p>	<p>Deep in the Indian Ocean is the tropical oasis of Christmas Island. The monsoon clouds signal the beginning of the wet season, and millions of Red Crabs march off to the ocean to breed. However the Red Crab numbers have dropped from hundreds of millions to around forty million in just over a hundred years of settlement. Join the Red Crabs on their epic journey not just to breed but for the survival of their species.</p>
<p><u>Dragons 3D</u></p> <p>Productions Thale Release Date: 9/30/2010 Format: 3D Length: 40 min.</p>	<p>Dragons! They are timeless and universal. Follow two peculiar characters—an unusual dream therapist and his mysterious patient—as they dig up and explore many spectacularly reenacted classical myths with different dragon types and incarnations in the search for the root of a recurring nightmare. Mythology, history, emotion, and entertainment.</p>	<p><u>Return to Everest 3D</u></p> <p>MacGillivray Freeman Films, Inc. Release Date: 2/14/2013 Format: 3D Length: 40 min.</p>	<p>One critically ill hospital patient lives. Another dies. Why? On Everest, courageous doctors undertake the largest high-altitude medical study ever conducted to understand how we adapt to oxygen deprivation. They're joined by Aracell and Jamling, the heart and soul of Everest, at the scene of their successful 1996 climb.</p>
<p><u>Flatland: Search for the 3rd Dimension</u></p> <p>RPG Productions, Inc. Release Date: 3/31/2010 Format: 3D Length: 36 min.</p>	<p>This dramatic CGI adaptation introduces a whole new generation of viewers to Edwin Abbott's beloved mathematical adventure novel, Flatland, the story of a world of only two dimensions inhabited by geometric shapes who discover the existence of the 3rd dimension. Explains difficult math concepts in an engaging and creative way. In 2D and 3D. Voices of Martin Sheen, Kristen Bell, and Michael York.</p>	<p><u>Running With Bulls</u></p> <p>San Fermin Films Release Date: 2/28/2011 Format: 3D Length: 40 min.</p>	<p>Running with Bulls takes you to the streets of Pamplona to the world famous spectacular Fiesta. Run with thousands, feel the emotions, live the thrills and spills, and come face to face with real bulls. Celebrate life in this family-friendly Fiesta of culture, history, energy, and spirit of Spain.</p>
<p><u>Hubble 3D</u></p> <p>Imax Corporation Release Date: 3/19/2010 Format: 3D Length: 40 min.</p>	<p>Vividly captured in IMAX 3D, Hubble 3D recounts the amazing journey of the most important scientific instrument since Galileo's original telescope and the greatest success in space since the Moon Landing—the Hubble Space Telescope.</p>	<p><u>Sea Rex</u></p> <p>N3D Land Production Release Date: 3/1/2010 Format: 3D Length: 42 min.</p>	<p>20 million years before dinosaurs roamed the earth, marine reptiles had already begun conquering the oceans. A top the food chain, these carnivores ruled every sea until the end of the Cretaceous Period. Some species were the marine equivalent of the famous T-rex: the largest predators of all times.</p>
<p><u>The Ice Age</u></p> <p>Giant Screen Films Release Date: 2011 Format: 3D Length: 40 min.</p>	<p>Journey 14,000 years back in time, to an icy era when humans walked with giant beasts. Discover the world of woolly mammoths, saber-toothed cats, and giant cave bears. Witness a frigid, ancient Earth that marked the end of the great ice titans and the dawn of man's journey toward civilization.</p>	<p><u>To the Arctic 3D</u></p> <p>MacGillivray Freeman Films, Inc. Release Date: 2/14/2011 Format: 3D Length: 40 min.</p>	<p>Fall in love with a disappearing world. Dive into ice-cold water. Glide beneath luminous icebergs, past unlikely coral gardens. Swim alongside a polar bear and her cubs, cheek by jowl. Cavort with prehistoric sharks and caribou. Witness the shocking, unforgettable beauty of a world in transition. Learn to hope.</p>
<p><u>The Last Reef</u></p> <p>Yes/No Productions Release Date: 9/30/2010 Format: 3D Length: 45 min.</p>	<p>Exotic coral reefs, vibrant sea walls in the sub-arctic pulsating with anemones and crustaceans: these biodiversity hot spots are as vital to our lives as the rainforests. All are under threat as global CO2 emissions continue to acidify the ocean. Groundbreaking macro 3D cinematography explores these cities beneath the sea.</p>		

GSCA 2009 Films in Development

<u>Air Racers 3D</u> Pretend Entertainment Release Date: 9/30/2010 Format: 3D Length: 40 min. Through the eyes of first-time competitor Steve Hinton, Jr., son of a legendary air racer and acrobatic pilot, audiences will experience a never-before-seen exploration of the world's fastest motor sport: the Reno National Championship Air Races. Air Racers 3D: Forces of Flight--Flying into IMAX theaters in Fall 2010.	<u>How to Train Your Dragon: The IMAX Experience</u> DreamWorks Animation Release Date: 3/26/2010 Format: 3D Length: 90 min. The son of a Viking chief must capture a dragon in order to be initiated into his tribe.
<u>Animal Orphans</u> Warner Bros. Release Date: 2011 Format: 3D Length: 40 min. Travel around the globe to follow orphaned orangutans, elephants, and giant otters on a miraculous journey from rescue and rehabilitation to their triumphant release in this inspiring new IMAX 3D film.	<u>Humpback Whales 3D</u> MacGillivray Freeman Films, Inc. Release Date: 2014 Format: 3D Length: 40 min. Humpback Whales 3D will be an immersive, intimate portrait of these enigmatic animals. Incredibly curious, humpbacks have established a bond with man, their remarkable stewards and greatest threat. This highly tested topic is moving quickly from development to production after years of research and fundraising in beautiful 15/70.
<u>Arabian Horses 3D: Daughters of the Wind</u> Cosmic Picture Release Date: 2012 Format: 3D Length: 40 min. The oldest of all equine purebreds, the Arabian is revered as the most beautiful and enduring of horses. From early appearances in Egyptian tomb paintings to stud farms in the Arabian Gulf to the world's most challenging endurance race in California, follow the story of a living legend.	<u>IMAX 1900</u> Inkulla Media Release Date: 1/31/2011 Format: 2D Length: 40 min. Seventy years before IMAX astonished audiences, W K-L Dickson amazed the world with images captured on his 68mm Biograph motion-picture camera. Granted unique access to digitally scan original 68mm nitrate elements, BioMax Films will present these films again, in their true scale, for the first time in over a century.
<u>Bang!</u> Coptor Productions Inc. Release Date: 9/30/2010 Format: 2D Length: 2 min. BANG! is a custom pre-show introducing the audience to your giant screen. A welcome greeting from your staff leads into an immersive CG fireworks display, segueing into your theater's branding. BANG! is available for 2D/3D LF/IMAX and Domes. Basic runtime 60 seconds; add 30 seconds of aerial photography for the deluxe.	<u>Jerusalem</u> Cosmic Picture Release Date: 2013 Format: 3D Length: 40 min. Experience the sacred sites and unique customs of the holiest city on earth. Explore the extraordinary stories and events that shaped Western Civilization, and continue to inspire billions of Jews, Christians, and Muslims worldwide.
<u>Beyond Limits</u> Camera Lucida Productions Release Date: 5/31/2010 Format: 3D Length: 40 min. Herbert Nitsch first discovered the fascinating world of free-diving when he turned 30. The following nine years, he progressed to depths never achieved before, and has now set himself to become the first man to break the 1000-ft. mark. A dream come true filmed in the Bahamas, Greece and Japan.	<u>Leonardo da Vinci</u> Camera Lucida Productions Release Date: 2011 Format: 3D Length: 40 min. An extraordinary immersion in the incredible world of the most creative spirit in the human history: engineer, scientist, and artist. A discovery on the giant screen, in 3D, of the sketches of his inventions up to his paintings, considered for five centuries as the masterpieces of the art history.
<u>Cool Planet</u> Stephen Low Company Release Date: 7/1/2011 Format: 2D Length: 45 min. The impact of climate change is upon us, and its potential consequences are daunting. It's time for a film that focuses upon solutions. Cool Planet will arm governments, industry leaders, and individuals with the information and inspiration they need to make wiser choices to create a productive, enjoyable, yet sustainable civilization.	<u>Mysteries of the Northern Lights</u> Coptor Productions Inc. Release Date: 6/30/2011 Format: 2D Length: 44 min. Mysteries of the Northern Lights is an immersive experience that brings the beauty of one of the seven Natural Wonders of the World to the giant screen. Share new discoveries about this fantastic phenomenon, the dangers and opportunities it represents. Runtime 44 minutes, for Dome and LF screens. Delivery 2011.
<u>Dakar: The Movie</u> Trains Don't Stop Productions Release Date: 2012 Format: 3D Length: 40 min. The Dakar is the Mount Everest of motorsports. A 9000-kilometer race over some of the most spectacular terrains on Earth. Filming in January 2010, drivers and their navigators will cross Argentinian deserts and extreme mountain landscapes of Chile. The film will combine the gripping thrills of hurtling through a perilous unknown, with stunning landscapes, human dramas, the top-secret world of automotive design, and an epic journey.	<u>Native America 3D</u> MacGillivray Freeman Films, Inc. Release Date: 2014 Format: 3D Length: 40 min. Native America 3D will capture the resiliency of Native American communities, tribal sovereignty, and the bright future of the tribes. From the heartfelt teachings of respect for all living things, to rich cultural traditions, history and heroes, we will share this story of visual poetry of color, art, and nature.
<u>Eire: A Traveler's Reflection of the Emerald Isle</u> Wanted Media Release Date: 2011 Format: 3D Length: 40 min. These are the journals of a traveler. Ireland is the destination. A magnificent landscape shaped by ecological and human condition. Lost in images, stories and sounds, this is a personal reflection of the Irish charm.	<u>Neuropolis</u> National Film Board of Canada Release Date: 2011 Format: 3D Length: 40 min. A film about the brain. In 3D. Cool! Neuropolis will feature the latest brain imaging technologies and cutting-edge discoveries in neuroscience to tell the story of music, memory, vision, and mind. New neurons are born every second. Your brain is a more exciting place than you think.
<u>Extreme Rescue 3D</u> Stephen Low Company Release Date: 5/30/2010 Format: 3D Length: 40 min. Rescue will immerse audiences in an exciting human drama as we witness civilian rescues and humanitarian aid being delivered with precision and sacrifice. An integral element of the film is the science behind natural disasters and the skills and technology required to predict, and effectively respond to them.	<u>Poland</u> Wanted Media Release Date: 2012 Format: 2D Length: 40 min. Poland is an ancient landscape full of stories and culture. Since the fall of Communism it has opened up its doors to the world. This is a traveler's perspective of the heart of Europe.
<u>Flight of the Butterflies</u> Principal Large Format Release Date: 3/31/2011 Format: 3D Length: 40 min. Flight of the Butterflies is the story of one of the most amazing animal migrations on earth--that of the monarch butterfly. This epic natural history saga is interwoven with the scientific detective story of the discovery of the monarch's over-wintering sites in the remote mountains of central Mexico.	<u>Sea Turtles 3D</u> 3D Entertainment Ltd. Release Date: 2012 Format: 3D Length: 40 min. Sea Turtles 3D will take audiences across tropical oceans to discover one of Earth's most beloved and ancient creatures. From hatching through maturity, follow the life cycle of these endangered air-breathing marine reptiles and experience the aquatic world through their eyes in vibrant 3D.
<u>Flying High</u> Miro Productores Release Date: 3/31/2010 Format: 2D Length: 38 min. In this film you will be able to realize the great dream of humans being able to fly, like the birds, without motors. You will understand how the clouds help us to fly for up to 7 hours without the aid of an engine and learn about the meteorology and attitude necessary to obtain what at one time was considered impossible.	<u>Shrek Forever After: An IMAX 3D Experience</u> DreamWorks Animation Release Date: 5/21/2010 Format: 3D Length: 90 min. The further adventures of the giant green ogre, Shrek, living in the land of Far, Far Away.
<u>Freefall</u> Foxfire Interactive Corporation Release Date: 2012 Format: 2D Length: 40 min. Freefall explores the wonders and mysteries of gravity at its extremes--from the microgravity we call weightlessness to the colossally powerful gravity of a Black Hole. We're led on this extraordinary journey by an astronaut and a dozen young people selected for an annual education program called World Space Week.	<u>Treasures of Israel</u> Release Date: 2012 Format: 3D Length: 45 min. Treasures of Israel explores the past and present cultures and diverse natural wonders that span this hallowed crossroads of civilization. In giant-screen 3D, we journey beside the historic footprints of three Great Faiths through a land where ancient glory inspires modern achievement and lights a path to the future.
<u>Gravity 3D</u> Monkey Pack Films Release Date: 2010 Format: 3D Length: 40 min. Gravity 3D is a visceral, character-driven, celebration of Man's unending contest with a force of nature: gravity. The audience will share a completely enveloping experience, feel the power of gravity, and realize that some of the deepest, most beautiful and exciting expressions of our humanity occur as we contend with its power.	<u>The Vision</u> Blue Sky Productions Release Date: 11/30/2010 Format: 3D Length: 45 min. The Vision is the story of a wise and dazzlingly handsome King who lives high in the Himalayas. Many say his Kingdom--rarely seen by outsiders--is the most beautiful on the planet and that his people are the happiest in the world. Sound like a fairytale? No, this is for real. And visitors who return from Bhutan are heard to remark, "it was a life changing experience."
<u>Heart of Africa</u> MacGillivray Freeman Films, Inc. Release Date: 2014 Format: 3D Length: 40 min. Heart of Africa 3D in being produced in association with GoodWorks International with the support of Ambassador Andrew Young. The film will showcase the striking stories coming from the significant cultural and environmental changes on the continent. Featuring the beautiful, seductive, and glorious culture, music, and people of Africa.	<u>Wheel: The Adventures of Chip & Sky</u> Wheel Media Productions LLC Release Date: 3/31/2011 Format: 3D Length: 40 min. An international time-travel adventure with Chip, his dog, Sky, and Freeman, the narrator and universal guide. They share a curiosity and thirst for learning that takes us to an exciting world of science and diverse cultures. Featuring an original score incorporating world folklore, Wheel ignites imagination and engages natural curiosity.
	<u>World Heritage Beheld From Universe</u> TBS Vision Release Date: 4/30/2010 Format: 3D Length: 35 min. In 2008, UNESCO and JAXA (Japan Aerospace Exploration Agency) made a treaty to document World Heritage with a satellite, Daichi (ALOS-Advanced Land Observing Satellite). In this film, a series of remarkable 3D images of World Heritage sites captured from space will be featured.

Report of the GSCA's Technical Task Force

by Andrew Oran

This report was presented at the GSCA conference in Indianapolis on Sept. 21.

The Technical Task Force's objective was to come up with a definition of the term "giant screen" that was clear, and specifications that were as inclusive as possible (that is, representative of the highest percentage of our current membership) while still being meaningful and technically sound.

We asked GSCA theater members for details of their screen and theater dimensions, and received replies from 76 flat-screen theaters and 39 dome theaters, a total of 115. We also consulted the GSCA's worldwide database of more than 350 giant-screen theaters.

In the end, our specs came down to four basic criteria. Giant screens are at least

- 70 feet (21.3 meters) wide, or
- 3,100 square feet (288 square meters) in total area for flat screens, or
- 60 feet (18.3 meters) in diameter for domes, and
- Place all seating within one screen width of the screen plane.

Our starting point on the issue of screen size was the question, How big are our screens at present?

Among the 76 flat screen theaters that replied to our survey, the average screen width was 75 feet (22.9 meters). The average width of the flat screens in our worldwide database was 71 feet (21.6 meters). We decided to lower that specification to 70 feet to include over a dozen IMAX GT, SR, and MPX system theaters that would otherwise have not qualified.

The average area of the 76 flat-screen respondents was 4,300 square feet (400 square meters). The average for the full database was 3,800 square feet (353 square meters). We decided to lower that specification to 3,100 square feet (288 square meters) so as not to exclude several GSCA member theaters.

Despite these accommodations, there

are still 16 theater members with flat screens (out of a total of 107 flat screen theater members) that do not meet these specifications. However, there are 17 lapsed theater members that do meet them, and even more that meet them but have never been members of the GSCA.

Dome theaters

The average dome screen diameter of the 35 dome theaters that replied to our survey was 72 feet (22 meters). The average diameter of the 125 dome screens in our wider database was 70 feet (21.3 meters). When considering the impact of a 70-foot requirement, we noted that quite a

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few GSCA member theaters with screen diameters of 60–70 feet would be excluded.

Since almost all dome theaters, regardless of size, provide an immersive visual experience, the question of "what is giant" with respect to the dome screen seemed subjective. We decided to be as inclusive as possible while still providing meaningful differentiation between giant and non-giant dome screen alternatives.

For example, in the expanding fulldome digital planetarium field, only 65 out of more than 400 screens meet this criterion – less than 17%.

Of the 125 dome screen theaters in the worldwide database, 92 meet the 60-foot requirement. Among the 26 current GSCA dome theater members, only four do not.

Theater depth

The requirement that the last row of audience seating be within one screen width of the screen plane is based on Imax Corporation's original theater designs, which called for a minimum viewing angle of no less than 53 degrees. While human peripheral vision extends well beyond 53 degrees, this angle has long been considered the narrowest practical viewing angle for a giant-screen cinema.

Almost every theater in our database that meets the screen size requirement also meets this immersivity requirement. In other words, our survey results suggest that if the screen was built "giant," it was built to meet the standards of immersivity as originally established by Imax.

Linking screen size and immersivity addresses a related question that came up throughout our discussions, namely, What distinguishes a "giant screen" from its nearest competitors? With multiplex screens approaching, or even exceeding, 70 feet in width, and the latest digital projection systems (from a variety of vendors) promising to fill that screen width with bright and high-resolution images, we felt that overall screen size (width and height), combined with theater architecture, should act as our key differentiator. So, while a standard 72-foot-wide, digital multiplex screen with a 1.78 aspect ratio will meet our width requirement, the auditorium's geometry will probably not meet our immersivity requirement. This is borne out by our survey results.

Several current member theaters fall just shy of meeting the requirements outlined. The Task Force and Board are considering a "grandfather clause" that would permit theaters that meet at least one of the two basic requirements, and fall within a certain percentage of the others, to receive special consideration with respect to any GSCA-endorsed "Giant Screen" designation.

Other issues

We identified three other areas as essential components of the giant-screen theatergoing experience: resolution, light, and theater and audio design. Although im-

portant, we chose not to make them criteria in the definition of the term “giant screen.” The following are therefore guidelines, not requirements.

Resolution: Giant-screen projection ideally provides an angular image resolution of one arc-minute (eye limited resolution, or 20/20 vision) to all viewers.

Therefore, the general guideline is that we should strive to deliver 20/20 vision to every seat in the house. At present, this ideal resolution is most consistently delivered by the projection of 15/70 film prints from 15/65 original camera negative.

For digital systems this ideal resolution guideline translates to approximately 8,000 horizontal pixels, assuming the front row is no closer than 0.3 screen widths, which is the case with most of our giant-screen theaters. However, establishing a GSCA-endorsed or recommended digital resolution guideline is still in its early stages, and more work needs to be done before we'll be prepared to issue a recommendation in that area.

Light. Giant-screen projection relies on sufficient image brightness to achieve optimal color saturation and maximum visual acuity to the viewer. Considering practical technical limits, optimal projection perfor-

mance is at present achieved at raw light levels, measured center-screen, of 20–22 fL (2D flat silver screens, unfiltered to the eye), 6–8 fL (3D flat silver screens, filtered) and 3–4 fL (2D dome).

Our recommendation is to continue to support these guidelines, which are currently followed by virtually all of our giant-screen theater members.

Theater and audio design

Recommended characteristics of giant-screen theater and audio design include:

- Stadium-style seating and, for flat screen theaters, mid-height rows that align to approximately one-third of screen height.
- A high degree of noise isolation.
- A “neutral” acoustic environment, with short reverberation time and minimal sound reflections.
- Discrete rear channel speakers.
- A derived sub-bass speaker system.
- An uncompressed audio source.
- Appropriate amplifier power and speakers to deliver extended dynamic range, and proper equalization to provide an accurate frequency response.

As with light, we decided to continue to support these long established practices and guidelines.

In conclusion, I'd like to thank the people who helped me sort through these issues, including the GSCA Technical Task Force:

Morgan Gabereau, Tenare Pictures

Rick Gordon, RPG Productions

Jeffrey Kirsch, Reuben H. Fleet Science Center

Ed Lantz, Vortex Immersion Media

Paul Panabaker, 3D Solutions

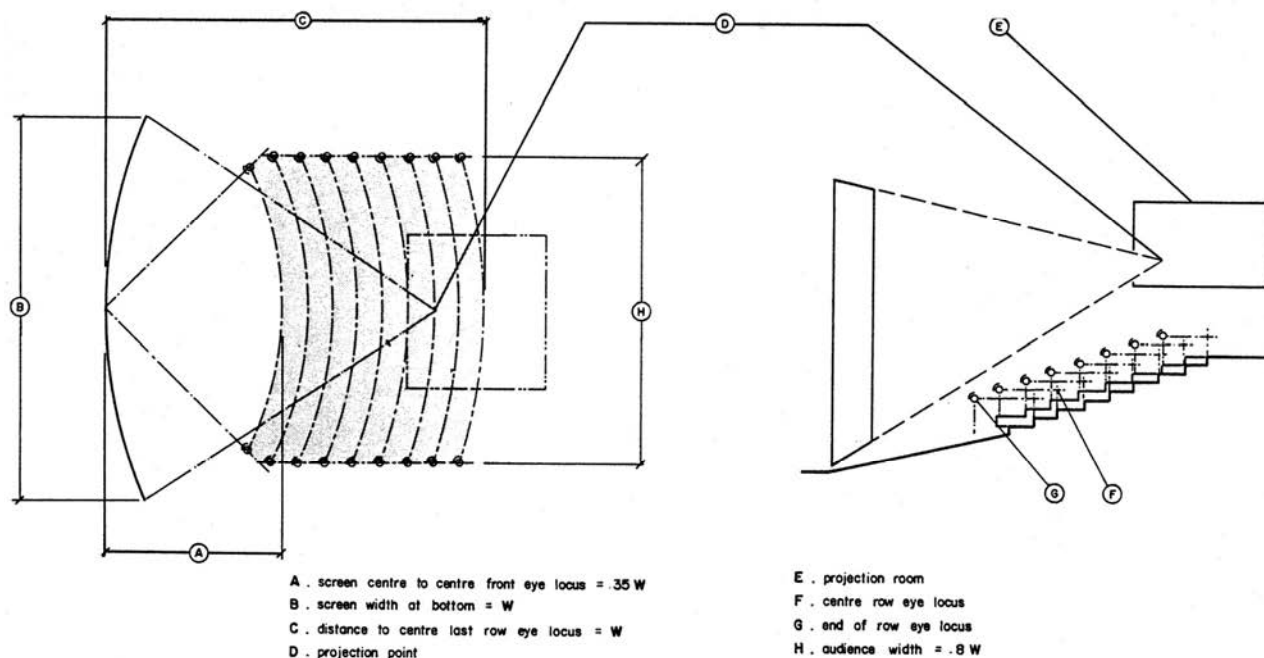
Phil Streather, Principal Large Format

Dick Vaughan, National Media Museum

Alvis Wales

I'd especially like to thank the GSCA's **Tammy Seldon** and **Kelly Germain** for their unflagging help in conducting our theater survey, collating the data, and answering the questions I posed to them at all hours of the day and night.

Andrew Oran is vice president, sales and operations, large format, for Fotokem Industries, Inc., as well as chair of the GSCA Technical Task Force. He can be reached at aoran@fotokem.com.



This illustration from a 1983 article in the SMPTE Journal by Imax Corp. co-founder William Shaw shows the ideal giant-screen theater geometry, in which the distance (C) from the screen to the last row of seats is no greater than the screen's width (B). The GSCA Technical Task Force supports this standard.



* New listing.
Underlined titles are 3D
Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

A Christmas Carol: An IMAX 3D Experience

Walt Disney Pictures; distributor: Buena Vista Pictures; director: Robert Zemeckis; producers: Steve Starkey, Robert Zemeckis, Jack Rapke; DP: Robert Presley; script: Robert Zemeckis; score: Alan Silvestri. Cast: Jim Carrey, Gary Oldman, Colin Firth, Robin Wright Penn. 3D. Release: Nov. 6.

- Film was animated using performance capture technology and will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Avatar: An IMAX 3D Experience

Lightstorm Entertainment; distributor: Twentieth Century Fox; director: James Cameron; producers: James Cameron, Jon Landau; DP: Mauro Fiore; script: James Cameron; score: James Horner. Cast: Sam Worthington, Zoe Saldana, Stephen Lang, Michelle Rodriguez, Sigourney Weaver. 3D. Release: Dec. 18.

- Film is being shot in digital 3D and will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Magic Journey to Africa

Orbita Max; distributor: Giant Screen Films; director, producer, writer: Jordi Llompart; DP: Tomás Pladevall; stereographer: William Reeve. 3D. Release: January 2010.

- Completing the sound effects editing and dubbing.

Red Crabs 3D: Australia's Christmas Island

Mark Simpfordorfer Productions; distributor: BIG & Digital (world); director: Mark Simpfordorfer; producers: Adrienne Barba, Karen Wilkinson; DP: Stuart Wilkinson; script: Mark Simpfordorfer; executive producer: Mark Simpfordorfer. 3D. Release: late 2009, early 2010.

- The death of director Mark Simpfordorfer has delayed completion of the film.

Ultimate Wave Tahiti

Stephen Low Company; distributor: K2 Communications/Stephen Low Company; director: Stephen Low; producer: Pietro L. Serapiglia; DP: Mark Poirier; script: Stephen Low, Alexander Low; executive producers: K2 Communications, Jeff Cutler, Mark Kresser, Terry Hardy. Cast: Kelly Slater. 3D. Feb. 12, 2010.

- August-September: Shot aerials, Tahitian landscape and culture, whales and dolphins, and more surfing

Oct '09	Jan '10	Jul '10
WWTTA	ChrCar Avatar MJTA	UWT Alice WHBFU Shrek4
	Crabs	Arabia Hubble Flatland BeyLim
		QuanQ HTTYD SeaRex ExtrResc
		WD FlyHi
		ATW50 LOF
		Aftersh

footage.

- Principal photography wrapped in September.
- CGI is under way.

Arabia 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Greg MacGillivray; DPs: Brad Ohlund (topside), Howard Hall (underwater); script: Jack Stephens. 3D. Release: Feb. 14, 2010.

- Principal photography is complete.
- November 2008 – July 2009: 3D animation and special effects are being produced.

Quantum Quest

Jupiter 9 Productions, Digimax Studios; distributor: Digimax (Asia), Jupiter 9 (rest of world); directors: Dan St. Pierre, Harry Kloor; producers: Harry Kloor, Ellen Goldsmith-Vein, Jon Vein, Teddy Zee, Jeff Yang; script: Harry Kloor; score: Shawn K. Clement. 3D. Cast: Neil Armstrong, William Shatner, Samuel L. Jackson, Chris Pine, Amanda Peet, Sandra Oh, Jason Alexander. 3D. Release: February 2010.

- In response to industry input, a new opening has been added, adding science content and clarifying certain concepts.
- Film will be completed in October for February 2010 release.

The Wildest Dream

Altitude Films, Atlantic Productions; distributor: National Geographic Entertainment; director: Anthony Geffen; producers: Anthony Geffen, Claudia Perkins; DPs: Ken Sauls, Chris Openshaw; script: Mark Halliley; score: Joel Douek; executive producer: Mike Medavoy. Cast: voices of Liam Neeson, Miranda Richardson, Alan Rickman. Release: early 2010.

- Captured in HD video, the film will be distributed in 35mm and 15/70.

Alice In Wonderland: An IMAX 3D Experience

Walt Disney Pictures; distributor: Walt Disney Pictures; director: Tim Burton; producers: Tim Burton, Joe Roth, Jennifer Todd, Suzanne Todd, Richard D. Zanuck; DP: Dariusz Wolski; script: Linda Woolverton, based on the story by Lewis Carroll. Cast: Johnny Depp, Anne Hathaway, Michael Sheen, Helena Bonham Carter, Alan Rickman, Mia Wasikowska, Stephen Fry. 3D. Release: March 5, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Hubble 3D

Imax Corporation, Warner Bros.; distributor: Imax Corporation; director, producer, writer: Toni Myers; associate producer: Judy Carroll; DP: James Neihouse and the astronauts; executive producer: Graeme Ferguson. 3D. Release: March 19, 2010.

- Principal photography is complete.
- Editing is under way for March 2010 release.

How to Train Your Dragon: An IMAX 3D Experience

DreamWorks Animation; distributor: DreamWorks; director: Peter Hastings; producer: Bonnie Arnold. Cast: Voices of Gerard Butler, Jonah Hill, Jay Baruchel, America Ferrera. 3D. Release: March 26, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Flying High (formerly *Beyond the Summit*)

Miro Productores; distributor: tbd; directors: Gustavo Montalvo, Alex Perez; producer: Luis Marquez; DPs: Erika Licea, Eric Goethals, Emiliano Villanueva, Emiliano Gonzales; script: Alejandro Perez, Gustavo Montalvo; executive producers: Luis Marquez, Maria Rodriguez. Cast: Mariano Castela, Adrian Gutierrez, Leonardo Torres, Alejandro Perez, Gustavo Montalvo, Ioulia Malkova. Release: March 2010.

- August-October: Shot time-lapse footage, more helicopter aerials, and inserts.
- Seeking funding for final five days of shooting.

World Heritage Beheld From Universe (wt)

TBS Vision/National Museum of Emerging Science And Innovation; distributor: Sarai Inc.; director: Hiromi Kusaka; producer: Naohiko Ogawa; DP: Masahiko Aiba; script: Kundo Koyama; music producer: Hitoshi Fushimi. 3D. Release: April 2010.

- Shooting with Red One digital camera rig began in September, and will include sites in Egypt (Giza, Luxor), New Zealand, and Japan.

Flatland: Search for the 3rd Dimension

Objects in Motion Pictures; distributor: RPG Productions, Inc.; directors: Jeffrey Travis, Dano Johnson; script: Seth Caplan, Dano Johnson, Jeffrey Travis, from the novel by Edwin A. Abbott; score: Kazmir Boyle; executive producers for giant screen version: Rick Gordon, Ken Randall. Cast: Martin Sheen, Kristen Bell, Michael York, Lee Eddy, Joe Estevez, Tony Hale. 3D. Release date: spring 2010.

- Converting the 2007 animated film to giant-screen 3D.

Sea Rex 3D

N3D Land Production, 3D Entertainment; distributor: 3D Entertainment; directors: Pascal Vuong, Ronan Chapalain; producers: Catherine Vuong, Francois Mantello; DP: Christophe Grellie; script: Pascal Vuong; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: Spring 2010.

- Animation is in progress at several CGI houses.

Shrek Goes Fourth: An IMAX 3D Experience

DreamWorks Animation; distributor: DreamWorks; director: Mike Mitchell; script: Josh Klausner; DP: Yong Duk Jhun. Cast: Voices of Mike Myers, Eddie Murphy, Cameron Diaz, Antonio Banderas. 3D. Release: May 12, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Beyond Limits 3D (wt)

Camera Lucida, Oceana; distributor: tba; director: Alexander Abela; producer: François Bertrand; DP: Joseph Aredy; script: Alexander Abela; executive producer: François Bertrand. Cast: Herbert Nitsch. 3D. Release: May 2010.

- November: Principal photography begins in the Bahamas.
- May 2010: Filming in Greece.

Extreme Rescue 3D (wt)

Stephen Low Company/Air Lift Films; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; executive producers: Bob Kresser, Jan Baird. 3D. Release: May 2010.

- September: Filmed rescue training/helicopter work in California mountains.
- October: Travel with USAF to Middle East on hu-

**Dragons
Reef AirRace****TTA****PolarQ****OI**

RME

WTP

Tornado

ST3D

RWB

- manitarian aid delivery and aero-evacuation of injured military and civilians.
- Fall-winter: On call to film real-life rescues.

Aftershock

China Film Group, Huayi Bros. Media Corporation; distributor: tbd; director: Feng Xiaogang. Release date: July 28, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Around the World in 50 Years

nWave Pictures; distributors: Universal Music Group (US), Studio Canal (Europe); director: Ben Stassen; producers: Ben Stassen, Domonic Paris; script: Domonic Paris; score: tbd; executive producer: Eric Dillens. 3D. 90 min. Cast: Voices of Melanie Griffith, Stacy Keach, Tim Curry, Anthony Anderson. Release: 2010.

- The film is scheduled to be completed in the fall, for a release in 2010.

Legends of Flight

Jetliner Films, Inc.; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. Release: 2010.

- Final footage needed is “first flight” of 787, now expected in late 2009.

Rocky Mountain Express (wt)

Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producers: Pietro Serapiglia, Alexander Low. Release: 2010.

We The People

Inland Sea Productions; distributor: Gather Media, Inc.; directors, producers: John Altman, Aimee Larabee; live action director: Joel Feigenbaum. Narrator: Kenny Rogers. Release: 2010.

- Principal photography is complete.

Dragons: Real Myths and Unreal Creatures (wt)

Productions Thalie; distributor: Distribution Thalie; director: Marc Fafard; producer: Yves Fortin; DP: Sean MacLeod Phillips; script: Marc Fafard. 3D. Release: October 2010

- October: Filming in Quebec, Paris, New York, Washington, L.A.

The Last Reef (wt)

Yes/No Productions, Liquid Pictures; distributor: Giant Screen Films; directors, script, score: Stephen McNicholas, Luke Cresswell; DP: D.J. Roller. 3D. Release: Fall 2010.

- November 2008: Principal photography began in Palau, Micronesia. Future locations will include Vancouver Island, Great Barrier Reef, and the Caribbean.

Air Racers 3D: Forces of Flight (wt)

Pretend Entertainment, Stereoscope; distributor: 3D Entertainment Distribution; director: Roger Tonry; producers: Christian Fry, Bernie Laramie; script: Rick Dowlearn; executive producers: Raul Leckie, Jeff Pierce, John Constantine. Cast: Steve Hinton, Jr., Matt Jackson, Brian and Dennis Sanders. 3D. Release: Fall 2010.

- September: Filmed the Reno Air Races in Nevada.

- The script is being written, and first footage is being edited.
- Shooting will resume in early 2010.

To the Arctic 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Greg MacGillivray, Jack Tankard, Adam Ravetch; executive producer: Harrison Smith. 3D. Release: Feb. 14, 2011.

- November: Filming polar bears in northern Canada.

Tornado Alley (wt)

Graphic Films; distributor: Giant Screen Films; director: Sean Casey; producers: Paul Novros, Sean Casey; script: Sean Casey, Paul Novros; DP: Sean Casey; executive producer: Don Kempf. Release: Early 2011.

- Have been filming tornadoes in specially designed intercept vehicle for the past four years, in conjunction with Discovery Channel's Storm Chasers series.

Sea Turtles 3D (wt)

3D Entertainment Ltd.; distributor: 3D Entertainment Distribution Ltd.; director: Jean-Jacques Mantello; producer: François Mantello; DP: Gavin McKinney; score: Christophe Jacquelin. 3D. Release: Spring 2011

Running With Bulls

San Fermin Films, D4D/ITP; distributor: BIG & Digital; director: Aubrey Powell; DP: Brent Turnbull; producers: Christopher Cary, Jonathan Kitzen; script: Aubrey Powell, Chris Cary, Ian Stafford; executive producers: Simon Crane, Ross Jones, David Campbell Watson, Chris Cary. 3D. Release: 2011.

- July: Filmed 2009 running of the bulls and fiesta in Pamplona, Spain.

Polar Quest (wt)

Science North; distributor: Science North; director, producer: David Lickley; DPs: Felipe Teixeira, Reed Smoot; script: Stephen Low; executive producer: Jim Marchbank. Release: June 2011.

- July: Scouted on an icebreaker in the Northwest Passage.
- Filming will resume next spring.

Outside In

SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen van Vuuren; executive producer: Stephen Van Vuuren. Release: Nov. 11, 2011.



Director Roger Tonry (at camera) shooting 3D with two RED One cameras on a beam-splitter rig at the Reno Air Races in September for Air Racers 3D.

New and Converted Theaters

NEW THEATERS

<u>City</u>	<u>Theater</u>	<u>Country</u>	<u>Mfr</u>	<u>Fmt</u>	<u>Proj</u>	<u>2D/3D</u>	<u>Scrn</u>	<u>Opened</u>
Long Beach, CA	Edwards Long Beach 26 & IMAX	USA	IMAX	D	DIG	3D	F	5/7/09
Woodland Hills, CA	AMC Promenade 16	USA	IMAX	D	DIG	3D	F	5/7/09
Highlands Ranch, CO	AMC Highlands Ranch 24	USA	IMAX	D	DIG	3D	F	5/7/09
Newport, KY	AMC Newport on the Levee 20	USA	IMAX	D	DIG	3D	F	5/8/09
Saco, ME	Saco Cinemagic & IMAX	USA	IMAX	D	DIG	3D	F	5/8/09
Kwangju	CGV IMAX Kwangju	South Korea	IMAX	D	DIG	3D	F	5/22/09
Cupertino, CA	AMC Cupertino Sqaure 16 & IMAX	USA	IMAX	D	DIG	3D	F	5/22/09
National City, CA	AMC Plaza Bonita 14	USA	IMAX	D	DIG	3D	F	5/22/09
South Gate, CA	Edwards South Gate Stadium 20	USA	IMAX	D	DIG	3D	F	5/22/09
Saint Paul, MN	AMC Rosedale 14 & IMAX	USA	IMAX	D	DIG	3D	F	5/22/09
Seattle, WA	Regal Thornton Place Stadium 14	USA	IMAX	D	DIG	3D	F	5/22/09
South Miami, FL	AMC Sunset Place 24	USA	IMAX	D	DIG	3D	F	5/27/09
Osaka	109 Cinemas Minoh	Japan	IMAX	D	DIG	3D	F	6/09
Shobu	109 Cinemas Shobu	Japan	IMAX	D	DIG	3D	F	6/09
Independence, MO	AMC Independence Commons 20	USA	IMAX	D	DIG	3D	F	6/09
City of Industry, CA	AMC Puente Hills 20	USA	IMAX	D	DIG	3D	F	6/12/09
Graz	Cineplexx Graz	Austria	IMAX	D	DIG	3D	F	6/24/09
Vienna	CineplexX Apollo Vienna	Austria	IMAX	D	DIG	3D	F	6/24/09
Danvers, MA	AMC Loews Liberty Tree Mall 20	USA	IMAX	D	DIG	3D	F	6/24/09
Concord, NC	AMC Concord Mills 24	USA	IMAX	D	DIG	3D	F	6/24/09
New York, NY	AMC Loews 34th Street 14	USA	IMAX	D	DIG	3D	F	6/24/09
Garland, TX	AMC Firewheel 18	USA	IMAX	D	DIG	3D	F	6/24/09
Kent, WA	AMC Kent Station 14	USA	IMAX	D	DIG	3D	F	6/24/09
Kuwait City	360 Cinema Kuwait	Kuwait	IMAX	D	DIG	3D	F	7/5/09
Kawasaki	109 Cinemas Kawasaki	Japan	IMAX	D	DIG	3D	F	7/15/09
Manila	SM North Edsa IMAX Theater	Philippines	IMAX	D	DIG	3D	F	7/15/09
Methuen, MA	AMC Loews Methuen 20 & IMAX	USA	IMAX	D	DIG	3D	F	7/29/09
Murrieta, CA	Movie Experience at California Oaks	USA	IMAX	D	DIG	3D	F	7/31/09
Frisco, TX	AMC Stonebriar Mall 24 & IMAX	USA	IMAX	D	DIG	3D	F	8/19/09
Toluca	Museo de Ciencia e Industria Modelo	Mexico	IMAX	1570	GT	3D	F	9/2/09
Curitiba	Dom Bosco IMAX Theater	Brazil	IMAX	D	DIG	3D	F	9/18/09
Covina, CA	AMC Covina 30	USA	IMAX	D	DIG	3D	F	9/23/09
Tallahassee, FL	AMC Tallahassee Mall 20	USA	IMAX	D	DIG	3D	F	9/23/09
New Brunswick, NJ	AMC Loews New Brunswick 18	USA	IMAX	D	DIG	3D	F	9/23/09
Columbus, OH	AMC Lennox Town Center 24	USA	IMAX	D	DIG	3D	F	10/2/09
Charleston, SC	Citadel Mall IMAX Stadium 16	USA	IMAX	D	DIG	3D	F	10/2/09
Livonia, MI	AMC Livonia 20	USA	IMAX	D	DIG	3D	F	10/9/09
Hodgkins, IL	AMC Loews Quarry Cinemas 14	USA	IMAX	D	DIG	3D	F	10/16/09
Auburn Hills, MI	AMC Star Great Lakes 25	USA	IMAX	D	DIG	3D	F	10/16/09
Hampton, VA	AMC Hampton 24	USA	IMAX	D	DIG	3D	F	10/16/09
Wauwatosa, WI	AMC Mayfair Mall 18	USA	IMAX	D	DIG	3D	F	10/16/09
Bristol	Harbourside	United Kingdom	IMAX	1570		3D	F	10/23/09
Kunming	Kunming Broadway IMAX Theater	China	IMAX	D	DIG	3D	F	10/28/09
Tianjin	China Film Cinema	China	IMAX	D	DIG	3D	F	10/28/09
Kiev	IMAX-UTEL	Ukraine	IMAX	D	DIG	3D	F	10/28/09
Cardiff	Odeon Cardiff	United Kingdom	IMAX	D	DIG	3D	F	12/18/09
Gateshead	Odeon Gateshead	United Kingdom	IMAX	D	DIG	3D	F	12/18/09

CONVERTED THEATERS

<u>City</u>	<u>Theater</u>	<u>Country</u>	<u>Mfr</u>	<u>Fmt</u>	<u>Prev.</u>	<u>2D/3D</u>	<u>Scrn</u>	<u>Opened</u>	<u>Converted</u>
Phoenix, AZ	AMC Deer Valley 30	USA	IMAX	D	MPX	3D	F	6/15/05	2/27/2009
Las Vegas, NV	Red Rock Stadium 16 & IMAX	USA	IMAX	D	MPX	3D	F	12/14/07	2/27/2009
Tigard, OR	Regal Bridgeport Village 18 & IMAX	USA	IMAX	D	MPX	3D	F	5/4/07	2/27/2009
Reading, PA	RC Reading Movies 11 & IMAX	USA	IMAX	D	MPX	3D	F	8/8/08	2/27/2009
Knoxville, TN	Pinnacle Stadium 18 & IMAX	USA	IMAX	D	MPX	3D	F	12/14/07	2/27/2009
Columbus, OH	AMC Easton 30	USA	IMAX	D	MPX	3D	F	8/26/05	5/9/2009
Indianapolis, IN	Kerasotes ShowPlace 16	USA	IMAX	D	MPX	3D	F	9/07	7/15/2009
Mesa, AZ	Gateway 12 IMAX Theatre	USA	IMAX	D	MPX	3D	F	10/5/07	7/29/2009
Mumbai	BIG Cinemas IMAX Theatre	India	IMAX	D	GT	3D	D	3/31/01	7/31/2009
Changchun	Wanda IMAX Theater Changchun	China	IMAX	D	MPX	3D	F	4/28/08	9/18/2009
Changsha	Wanda IMAX Theater Changsha	China	IMAX	D		3D	F	7/10/08	9/18/2009
Little Rock, AR	Chenal 9 IMAX Theatre	USA	IMAX	D	MPX	3D	F	6/6/08	9/18/2009
Lodz	Orange IMAX Lodz	Poland	IMAX	D	GT	3D	F	5/17/06	9/18/2009
West Palm Beach, FL	Muvico Parisian 20	USA	IMAX	D	MPX	3D	F	7/11/07	9/18/2009
Kwangju	CGV IMAX Kwangju	South Korea	IMAX	D	MPX	3D	F	5/22/09	10/28/2009
Kiev	IMAX-UTEL	Ukraine	IMAX	D	MPX	3D	F	9/20/08	10/28/2009
Olathe, KS	AMC Studio 30	USA	IMAX	D	MPX	3D	F	6/15/05	10/28/2009
Sterling Heights, MI	AMC Forum 30	USA	IMAX	D	MPX	3D	F	7/22/05	10/28/2009

(from **IMAX** on page 3)

Converting films to digital

Imax also announced new plans for converting original, documentary-style giant-screen films to its digital format. As we reported last month (see page 3, *LF Examiner*, September 2009), in late summer Imax provided independent LF producers with pricing for conversion of their films to the proprietary digital IMAX format. Most told us that the expense was unsupportable for the return they expected.

In the Digital Transition session, O'Reilly announced a new "library" plan that appeared to be a response to the distributors' negative reaction. He explained that although most domestic multiplex exhibitors have not booked many — or any — original giant-screen films, some regional chains have been very successful in including them in their programming. Multiplexes overseas have also expressed greater interest in the short-form documentaries, some generating the majority of their income from them.

O'Reilly said, "We thought it was very important to people who were going to invest in the IMAX theater technology that our distribution platform was considered to be inclusive and an open platform, and that not all the movies are going to be coming from Imax Corporation."

He outlined plans for a library of ten films, two or three from Imax Corporation, the rest from "four or five or six different distributors" that would be made available to IMAX digital theaters. He said:

We've come up with a program where the distributor doesn't have to put up any money up front. Imax is going to front the cost to convert the 15/70 or 8/70 title or digital file to the program. If required, we will do some post-production work to enhance the data to maximize its presentation in IMAX theaters. The distributors will pay for the DCPs once they're actually ordered and sent to the individual theaters. In fact, they will be allowed to take that DCP and have it play at a second location as well, so they will reduce their per-location cost, if you will. And the DCPs are going to be priced at a point that is dramatically less than what a film print would cost. It's much less than

half what a film print would cost. So when you add in one move-over, it basically takes the cost of a traditional film print and reduces it in a very dramatic fashion, making the economics better for both the distributor and the exhibitor.

We will also provide two or three DCPs to the distributor for previews and audience testing, because that's an important part of the programming cycle for many distributors. And what we're looking for in return is a minimum number of runs, but over a three-year period. We're going to set up what we expect our network size to be that would play these types of titles in a three-year time frame, and if the network growth falls short of that, then the minimum requirement for distribution will be reduced accordingly.

In response to questions from the audience, O'Reilly said that the films will be selected on the basis of requests from exhibitors and a minimum quality standard. "When these titles go out into the IMAX theater network, they will be associated with the IMAX brand. And so from a technical standard, we want to make sure that they look good. And it isn't more sophisticated than that."

He added that the library was a method to provide "favorable pricing" for titles

chosen on that basis, and that distributors whose films were not selected for the library could still obtain conversion services from Imax, presumably at the prices quoted earlier.

Following the conference, Imax informed distributors that the per-DCP price under the library plan would be \$5,000, down from the \$10,000 price given to most in August. With the ability to move the digital print to a second theater, the cost would drop to \$2,500 per theater. LFX spoke with one distributor who saw this as progress: a 75% reduction even before sitting down to actual negotiations. Others remained skeptical, pointing out it that since it was about ten times higher than a conventional DCP, the price amounted to a royalty for access to the IMAX market. They also pointed out that this "favorable pricing" only applies to the handful of films in the library. All others will have to pay four times that, or more.

Imax's actual cost for DCPs was disclosed by president of filmed entertainment **Greg Foster** in a September interview with *Forbes* magazine. Speaking about Hollywood DMR films, Foster said that "Instead of costing \$30,000 to make a [film] print, it costs \$175 for the hard drive."

What Imax Said One Year Ago

"It is going to be our policy that any film which is captured on either 15/70 or 8/70 and is less than an hour, that is, whatever is today considered an institutional IMAX film, we're going to make available the digital keys to our system. Obviously many of you who have been around say, 'Aww, it's a trick, what's it going to cost?' The answer is the cost will be minimal. We'll figure out whatever the cost is, and that will be that.

"That means that the films you've been seeing in the film IMAX theaters will be available in the digital IMAX theaters, those institutional films. And not a profit center for Imax Corporation. So we come here with that news as hopefully a further sign that we're in this together, we really hope to build the business going forward together, and to hopefully convince you

that Imax can be an enabler for you of lower costs over time, an enabler of digital, and create a broader platform for your films."

Imax CEO Richard Gelfond, speaking to the GSCA conference, Sept. 10, 2008.



Premiering This Month



Where the Wild Things Are: The IMAX Experience

"Innovative director Spike Jonze collaborates with celebrated author Maurice Sendak to bring one of the most beloved books of all time to the big screen in *Where the Wild Things Are*, a classic story about childhood and the places we go to figure out the world we live in.

"The film tells the story of Max, a rambunctious and sensitive boy who feels misunderstood at home and escapes to where the Wild Things are. Max lands on an island where he meets mysterious and strange creatures whose emotions are as wild and unpredictable as their actions.

"The Wild Things desperately long for a leader to guide them, just as Max longs for a kingdom to rule. When Max is crowned king, he promises to create a place where everyone will be happy. Max soon finds, though, that ruling his kingdom is not so easy and his relationships there prove to be more complicated than he originally thought.

"*Where the Wild Things Are* is directed by Spike Jonze from a screenplay by Spike Jonze and Dave Eggers, based on the book by Maurice Sendak. It is produced by Tom Hanks, Gary Goetzman, John Carls,

Maurice Sendak, and Vincent Landay, with Thomas Tull, Jon Jashni, and Bruce Berman serving as executive producers.

"It stars Max Records, Catherine Keener, Mark Ruffalo, Lauren Ambrose, Chris Cooper, James Gandolfini, Catherine O'Hara, and Forest Whitaker.

"*Where the Wild Things Are* will be distributed worldwide by Warner Bros. Pictures, a Warner Bros. Entertainment company, and in select territories by Village Roadshow Pictures.

"Concurrently with the film's nationwide release on Oct. 16, 2009, in conventional theaters, *Where the Wild Things Are: The IMAX Experience* will be released in IMAX theaters.

"This film is rated PG by the Motion Picture Association of America for mild thematic elements, some adventure action, and brief language."

This Is It: The IMAX Experience

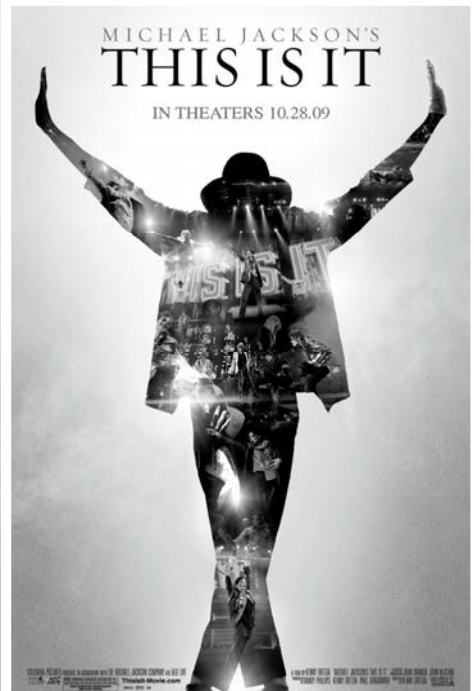
"Michael Jackson's *This Is It* will offer Jackson fans and music lovers worldwide a rare, behind-the-scenes look at the performer as he developed, created, and rehearsed for his sold-out concerts that would have taken place beginning this summer in London's O2 Arena. Chroni-

cling the months from March through June, 2009, the film is produced with the full support of the Estate of Michael Jackson and is drawn from more than one hundred hours of footage, featuring Jackson rehearsing a number of his songs for the show. Audiences will be given a privileged and private look at Jackson as he has never been seen before. In raw and candid detail, Michael Jackson's *This Is It* captures the singer, dancer, filmmaker, architect, creative genius, and great artist at work as he creates and perfects his final show.

"Kenny Ortega, who was both Michael Jackson's creative partner and the director of the stage show, is also directing the film, which is being produced by Randy Phillips, Kenny Ortega, and Paul Gongaware. Executive producers are John Branca and John McClain.

"This film has been rated PG by the MPAA for some suggestive choreography and scary images."

The film was produced by Sony Pictures Entertainment will be distributed by Sony Pictures Releasing to conventional theaters and IMAX digital theaters for a limited ten-day run starting on Wednesday, Oct. 28.



Warner Bros. Pictures

Sony Pictures Entertainment

(from **SHORTS** on page 32)

Tonry and produced by **Christian Fry** and **Bernie Laramie**, with executive producers **John Constantine**, **Raul Leckie**, and **Jeffery Pierce**.

Llompart wins Sitges award

Jordi Llompart, of **Orbita Max** in Barcelona, Spain, has received an Honorary Maria award from the **Sitges International Fantasy Film Festival** for his contributions to the European film industry. The festival, held in Sitges, about 25 miles (40 kilometers) from Barcelona, is one of the oldest and most prestigious fantasy film festivals in the world.

Llompart was recognized for his role as



Jordi Llompart at the 2009 GSCA conference.

director and producer of giant-screen films such as 2005's *Mystery of the Nile*, and *Magic Journey to Africa*, the first European live-action stereoscopic 3D film, which is set for release in January 2010.

Llompart has produced and directed film documentaries and television series, and for 12 years was a newscaster on Spanish television. In 2005, *Mysteries of the Nile* won the **Giant Screen Theater Association's** Best Sound and Best Cinematography awards, and Llompart and **Greg MacGillivray** shared the Special Achievement in Film Award.

Foster predicts IMAX at home

In a September interview with *Forbes* magazine, **Greg Foster**, **Imax Corporation's** president of filmed entertainment, said, "So many people are talking about the in-home vs. the out-of-home experience. Are we looking at home? Of course

we are."

When reporter **Dorothy Pomerantz** said, "I can't even imagine how you would do an in-home IMAX experience," Foster replied, "There are ways. There are 70-inch plasma screens. And people are looking for unique brands. One of our best assets is our brand. IMAX really means something in the marketplace."

Technicolor's 35mm 3D system

Technicolor has announced a 3D process that adds a lens system to existing 35mm projectors to provide 3D images from specially-prepared prints. The system, known as "over-under," splits the standard 35mm film frame horizontally, putting one eye's view on top of the other's. The added lens system separates and projects the two images onto a silver screen, where the 3D image is viewed with circularly-polarized glasses. Technicolor's labs provide the special film prints required for the system.

Technicolor is promoting the system as a low-cost solution to the current shortage of digital 3D screens, since it enables exhibitors to use their existing 35mm hardware, rather than install new digital projectors. However, the requirement of a silver screen does increase the cost and complexity of the conversion.

Which IMAX film are you?

Pacific Science Center IMAX projectionist **Philip Cosand** has created a quiz on Facebook entitled, "What IMAX Documentary Are You?" It poses 12 questions such as: "What personality would you most like to meet and befriend?" (possible answers: **Amelia Earheart**, **Jane Goodall**, **Buzz Aldrin**, **Galileo**, **Barney**, **Wright Brothers**, etc.) and "What is your vehicle of choice?" (**Jeep**, government-issue **Buick**, **Smart car**, speedboat, hovercraft, etc.).

Based on the responses, the quiz identifies you as a classic IMAX documentary, along with a witty and perceptive character analysis, such as this one, for *So-larMax* people: "You're hot. Literally. As much as people try to stay away, they just keep coming back for more of ya. It's like you're life-giving or something."

Worldwide LF Theater Inventory						
As of October 1, 2009						
C = Commercial Standalone			CT = Theme Park			
CM = Multiplex			I = Institutional			
By Format and Operator Type						
		C	CM	CT	I	Total
Africa	8/70				1	1
	15/70		2		1	3
	Total		2		2	4
Asia/Pac	D	1	12			13
	8/70	3		4	20	27
	10/70			2	18	20
	15/70	11	15	2	25	53
	Total	15	27	8	63	113
Europe	D		6			6
	8/70	3	5	4	10	22
	15/70	7	19	5	12	43
	Total	10	30	9	22	71
Middle East	D		1			1
	8/70		1			1
	10/70				1	1
	15/70		5		2	7
	Total		7		3	10
North America	D		95			95
	8/70	6	5	1	25	37
	15/70	25	70	3	90	188
	Total	31	170	4	115	320
South America	D	1	1			2
	8/70				1	1
	15/70	1	2		1	4
	Total	2	3		2	7
World	D	2	115			117
	8/70	12	11	9	57	89
	10/70			2	19	21
	15/70	44	113	10	131	298
	Total	58	239	21	207	525
By 2D / 3D						
	2D	3D	Total			
Africa	3	1	4			
Asia/Pac	67	46	113			
Europe	31	40	71			
ME	2	8	10			
NA	104	216	320			
SA	2	5	7			
Total	209	316	525			
By Screen						
	Dome	Flat	Conv.	Total		
Africa	1	3		4		
Asia/Pac	48	65		113		
Europe	13	55	3	71		
ME	2	8		10		
NA	52	266	2	320		
SA	2	5		7		
Total	118	402	5	525		

Bookings: October 2009 by Film

774 bookings of 93 films in 361 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 29.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
3DSun	Washington NASM	3/14/09	3/13/10	Buenos Aires NA	9/18/09	10/09		London BFI	9/18/09	10/09	
AEK	Copenhagen	2/9/09	2/8/10	Buford Reg	9/18/09	10/09		Long Beach Reg	9/18/09	10/09	
	Seattle PSC 2	9/26/09		Burbank AMC	9/18/09	10/09		Los Angeles CC AMC	9/18/09	10/09	
AfricAdv	Chattanooga	7/1/09	11/5/09	Calgary Cpx	9/25/09	10/09		Los Angeles NA	9/18/09	10/09	
	Chicago Imx	9/11/09		Camarillo Reg	9/18/09	10/09		Los Angeles UC AMC	9/18/09	10/09	
	Fort Lauderdale	1/18/08	12/31/09	Charlotte Reg	9/18/09	10/09		Menlyn	9/18/09	10/09	
	Prague CC	7/1/09	12/31/09	Cherry Hill AMC	9/18/09	10/09		Mesa DT	9/18/09		
	Tempe Imx	9/25/09		Chicago Imx	9/18/09	10/09		Mesquite AMC	9/18/09	10/09	
AIA3D	Toronto OP	10/09	5/10/10	City of Industry AMC	9/18/09	10/09		Methuen AMC	9/18/09	10/09	
AIWC	Charlotte DP	9/11/09		Columbia AMC	9/18/09	10/09		Mexico City Per Cpl	9/18/09	10/09	
Alamo	San Antonio 2D			Columbus ETC AMC	9/18/09	10/09		Mexico City Uni Cpl	9/18/09	10/09	
AlienAdv	Shanghai STM 3D	6/15/09	6/14/10	Concord AMC	9/18/09	10/09		Midlothian Reg	9/18/09	10/09	
Alps	Austin	10/2/09		Covina AMC	9/23/09	10/09		Mississauga Cpx	9/18/09		
	Fort Worth	8/8/09	8/7/10	Cupertino AMC	9/18/09	10/09		Morrow AMC	9/18/09	10/09	
	Jersey City	6/15/09	6/15/10	Curitiba	9/18/09	10/09		Moscow NA	9/18/09	10/09	
	Shreveport	9/5/09		Dallas Crnk	9/18/09	10/09		Moscow Nes	9/18/09	10/09	
	Sioux Falls	6/1/09	5/31/10	Danvers AMC	9/18/09	10/09		Mumbai	9/18/09	10/09	
Amazon	San Diego RHF	6/2/09		Dearborn	9/23/09	10/16/09		Nashville Reg	9/18/09	10/09	
	Sioux Falls	6/1/09	5/31/10	Deer Park Reg	9/18/09	10/09		Natick JF	9/18/09	10/09	
Animalop	Columbus COSI	9/17/09	6/17/10	Denver CC Reg	9/18/09	10/09		National City AMC	9/18/09	10/09	
	Detroit SC	3/14/09	3/13/10	Dublin Reg	9/18/09	10/09		New Brunswick AMC	9/23/09	10/16/09	
	Houston MNS	8/10/09	12/18/10	Durban	9/18/09	10/09		New York 34 AMC	9/18/09	10/09	
	Killeen	5/1/09	4/30/10	Edmonton Cpx	9/25/09	10/09		New York Emp AMC	9/18/09	10/09	
	Lubbock	11/14/08	11/3/09	El Dorado Hills Reg	9/18/09	10/09		New York LS AMC	9/18/09	10/09	
	Lucerne	6/1/09	5/31/10	Emeryville AMC	9/18/09	10/09		Newport AMC	9/18/09	10/09	
	Mexico City Pap	4/10/09	12/10/09	Escondido Reg	9/18/09	10/09		Olathe AMC	9/18/09		
	Mobile	9/5/09	1/3/10	Fairfield Reg	9/18/09	10/09		Ontario Reg	9/18/09	10/09	
	Norwalk	6/19/09	11/19/09	Fitchburg Ker	9/18/09	10/09		Orange Park AMC	9/18/09	10/09	
	Parker	2/7/09	2/6/10	Fort Lauderdale	9/18/09	10/09		Orlando WVL Reg	9/18/09	10/09	
	Tampa MOSI	12/5/08	10/09	Fort Myers Reg	9/18/09	10/09		Osaka 109	9/18/09	10/09	
	Tijuana	4/1/09	10/31/09	Frisco AMC	9/18/09	10/09		Phoenix AMC	9/18/09	10/09	
ATSOT	Los Angeles CSC	9/1/09	12/31/09	Garland AMC	9/18/09	10/09		Poznan CC	9/18/09	10/09	
Bears	Dwingeloo	12/08	12/09	Gloucester Cpx	9/18/09	10/09		Prague CC	9/18/09	10/09	
	Hartberg	4/15/09		Grand Rapids Cel	9/18/09	10/09		Providence NA	9/18/09		
Beavers	Vancouver TWS	5/1/09	12/31/09	Greenwich Ode	9/18/09	10/09		Quebec	9/18/09	10/09	
Bugs	Fort Worth	6/1/09	11/30/09	Halifax	9/18/09	10/09		Reading JF	9/18/09	10/09	
	Melbourne MV	4/27/09	6/5/10	Hamilton AMC	9/18/09	10/09		Reading RCT	9/18/09	10/09	
	Portland OMSI	7/3/09	12/29/09	Harahan AMC	9/18/09	10/09		Saco Zya	9/30/09	10/09	
	Poznan CC	9/21/07		Henderson Reg	9/18/09	10/09		Sacramento Imx	9/18/09	10/09	
	Richmond SMV	9/26/09	2/12/10	Highlands Ranch AMC	9/18/09	10/09		Saint Paul AMC	9/18/09	10/09	
	Salt Lake City CP	6/19/09	12/19/09	Homestead AMC	9/18/09	10/09		Saint Petersburg NA	9/18/09	10/09	
	Sofia CC	9/21/07		Honolulu Reg	9/18/09	10/09		San Antonio San	9/18/09	10/09	
	Tijuana	10/30/06		Hooksett Zya	9/18/09	10/09		San Diego AMC	9/18/09	10/09	
CDS	Bogota PA	9/18/09	11/30/09	Houston GP AMC	9/18/09	10/09		San Diego Reg	9/18/09	10/09	
	Mexicali	10/1/09	12/31/09	Houston Reg	9/18/09	10/09		San Francisco AMC	9/18/09	10/09	
	San Jose Tech	6/1/09	10/1/09	Independence AMC	9/18/09	10/09		San Jose AMC	9/18/09	10/09	
CRA	Columbus GA	9/4/09	1/3/10	Indianapolis Ker	9/18/09			Santa Clara AMC	9/18/09	10/09	
	Parker	6/6/09	11/6/09	Irvine Reg	9/18/09	10/09		Sao Paulo	9/18/09	10/09	
	Saint Augustine	4/13/09	11/30/09	Istanbul AFM	9/18/09	10/09		Seattle PSC 2	9/18/09	10/09	
	Sioux Falls	6/1/09	5/31/10	Jacksonville AMC	9/18/09	10/09		Seattle TP Reg	10/14/09	10/09	
CWACOM	Albany NY Reg	9/18/09	10/09	Juarez Cpl	9/18/09	10/09		Shobu 109	9/18/09	10/09	
	Alexandria AMC	9/18/09	10/09	Kansas City AMC	9/18/09	10/09		Simi Valley Reg	9/18/09	10/09	
	Aliso Viejo Reg	9/18/09	10/09	Katowice CC	9/18/09	10/09		Sofia CC	9/18/09	10/09	
	Altamonte AMC	9/18/09	10/09	Kawasaki 109	9/18/09	10/09		South Barrington AMC	9/18/09	10/09	
	Ankara AFM	9/18/09	10/09	Kennesaw AMC	9/18/09	10/09		South Gate Reg	9/18/09	10/09	
	Apple Valley Imx	9/18/09	10/09	Kent AMC	9/18/09	10/09		South Miami AMC	9/18/09	10/09	
	Arcadia AMC	9/18/09	10/09	King of Prussia Reg	9/18/09	10/09		Sterling Hts AMC	9/18/09		
	Atlantic City	9/18/09	10/09	Knoxville Reg	9/18/09	10/09		Stockton Reg	9/18/09	10/09	
	Augusta Reg	9/18/09	10/09	Krakow CC	9/18/09	10/09		Stony Brook AMC	9/18/09	10/09	
	Aventura AMC	9/18/09	10/09	Kuwait 360	9/18/09	10/09		Sugar Land AMC	9/18/09	10/09	
	Baltimore AMC	9/18/09	10/09	Lacey Reg	9/18/09	10/09		Tallahassee AMC	9/23/09	10/09	
	Bellevue LSC	9/18/09	10/09	Langley Cpx	9/23/09			Tampa AMC	9/18/09	10/09	
	Bensalem AMC	9/18/09	10/09	Las Vegas RR Reg	9/18/09	10/09		Tigard Reg	9/18/09	10/09	
	Bogota PA	9/18/09	10/09	Las Vegas SA Reg	9/18/09	10/09		Toluca Cpl	9/18/09	10/09	
	Brooklyn SB Reg	9/18/09	10/09	Lincolnshire Reg	10/2/09			Torrance AMC	9/18/09	10/09	
	Budapest CC	9/18/09	10/09	Little Rock DT	9/18/09			Tukwila AMC	9/18/09	10/09	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Cyberwor	Virginia Beach AMC	9/18/09	10/09	FON	New Orleans	10/30/09	3/10/10	MOE	Guayaquil	3/1/09	3/1/10
	Warsaw CC	9/18/09	10/09		Oklahoma City	11/6/08	11/09	MOF	McMinnville	10/1/08	9/12/10
	West Nyack Imx	9/18/09	10/09		Prague CC	1/8/09	1/7/10	MOTGL	Pensacola	11/8/96	
	West Palm Beach Muv	9/18/09			Schenectady	7/1/09	6/30/10		Detroit SC	7/31/08	7/31/10
	Westminster Orc AMC	9/18/09	10/09		Speyer Imax	12/18/08	12/17/09		Duluth	2/09	2/10
	Westminster Pro AMC	9/18/09	10/09		Sudbury	7/1/09	10/1/09		Gatineau	6/6/08	6/10/10
	Wimbledon Ode	9/18/09	10/09		Hutchinson	9/09	12/09	Jersey City	10/23/09	6/10	
	Woodbridge AMC	9/18/09	10/09		Jersey City	5/30/09	1/31/10	Pittsburgh CSC	8/26/09	8/10	
	Woodbridge Cpx	9/18/09	10/09		Shijiazhuang	4/1/09	10/31/09	Toronto OSC	5/9/08		
	Woodland Hills AMC	9/18/09	10/09		Sudbury	3/1/09	2/10	Mummie3D	Barcelona	1/1/08	1/1/10
D&W3D	Ahmedabad	1/6/09	12/13/09	FSOS	Shari			Bradford	2/17/09	2/15/10	
	Hong Kong BEA	11/6/08	11/5/09	Galapago	Guayaquil	11/16/06	11/15/09	Buenos Aires NA	2/15/09	12/31/09	
	Amneville	6/1/09	12/31/09	GC	Grand Canyon DCI	11/1/99	12/09	Gatineau	2/1/09	12/31/09	
	Berlin CS	3/13/08	12/31/09	GCA	Albuquerque	3/15/09	9/15/10	Houston MNS	9/1/09	5/1/10	
	Boston NEA	2/15/08	12/31/09	GOTA	Amneville	6/30/09	6/29/10	Madrid	1/1/08	1/1/10	
	Bristol	10/23/09	12/31/10		Columbus COSI	5/30/09	12/31/09	Myrtle Beach DCI	3/20/09	12/31/09	
	Copenhagen	4/3/09	12/09		Fort Worth	3/4/09	2/10	Raleigh	3/6/09	11/1/09	
	Galveston	3/13/09	12/31/09		Kansas City Sci	6/3/09	5/30/10	Regina	3/15/09	11/1/09	
	Hampton VASC	9/11/09	12/31/10		Memphis Pink	3/23/09	11/09	Sioux Falls	6/1/09	5/1/10	
	Nuremberg	3/13/08	12/31/09		Mexico City Pap	2/15/09	9/30/10	Sydney WBS	8/4/09	3/31/10	
Paris Geo	6/10/09	12/31/09	Spokane		4/24/09	4/23/10	Tijuana	7/20/09	12/31/09		
Sacramento Imx	9/2/09	12/10	Stockholm		5/15/09	5/14/10	Winnipeg	9/11/09	9/15/10		
D&W3D-D	San Antonio 3D	8/14/09	12/31/09	Toronto OSC	10/2/09		Mummies	Albuquerque	9/1/09	3/31/10	
	Paris Geo	6/10/09		Louisville SC	9/11/09		Cincinnati MC	9/16/09			
	Albuquerque	9/1/09	3/31/10	GreatNor	Saint Felicien	5/1/09	5/1/10	Hastings		10/09	
	Apple Valley Imx	2/1/09	11/30/09	Greece	Hutchinson	9/09	12/09	Memphis Pink	11/15/08	11/13/09	
	Barcelona	3/15/08	1/1/10	HaunCast	Winnipeg	5/1/09	4/30/10	San Jose Tech	4/27/09	10/31/09	
	Berlin CS	6/15/09	12/30/09		Berlin CS	4/5/01		Valencia Reg	6/19/09	12/31/09	
	Birmingham UK	10/24/08	1/1/10		Harrisburg	10/2/09	11/5/09	Boston MOS	5/22/09	2/10	
	Bradford	5/25/08	1/1/10		Madrid	6/12/02		Hyderabad	4/17/09	10/09	
	DinoAliv	Calgary TWS	4/1/09	4/1/10	HCBTD	Moscow Nes	1/1/04		McMinnville	9/1/09	12/31/09
		Galveston	6/15/09	3/31/10		San Simeon DCI	8/17/96		Noblesville GQT	9/18/08	
Guayaquil		2/15/09	12/31/09	Portage GQT		5/29/08		Saint Louis SC	9/25/09	12/31/09	
Indianapolis Imx		2/1/09	12/31/09	HOTB		Calgary TWS	2/1/09	1/31/10	NASCAR	Daytona Beach	4/15/04
Little Rock AEC		7/1/09	1/31/10	Dallas MNS		3/7/09	9/24/10	Mobile	9/5/09	1/10	
London SM		5/25/07	12/31/09	Erie		3/15/09	1/15/10	ND	New Delhi ICC		
Madrid		3/15/08	12/31/09	Sioux Falls		1/24/09	5/22/10	Niagara	Niagara Can DCI	7/1/86	
Mexicali		5/22/09	12/31/09	Toronto OP		5/16/09	11/3/09		Niagara NY DCI	5/1/07	
Myrtle Beach DCI		3/20/09	12/31/09	HPHBP		Cathedral City	10/2/09		OMATS	Fort Lauderdale	9/4/09
New Orleans		4/1/09	12/31/09	Davenport		10/7/09			Seattle PSC 2	9/18/09	12/31/09
Reno Fleisch	9/1/09	3/1/10	Monterey CA	9/25/09		OO	San Diego NHM	3/31/01	12/09		
DinoGOP	Shreveport	6/15/09	2/1/10	Norwalk	9/18/09			Shijiazhuang	2/1/08	2/1/10	
	Sioux Falls	6/1/09	5/1/10	Tampa MOSI	9/11/09		OW3D	Poznan CC	10/16/09	12/31/10	
	Spokane	3/5/09	10/31/09	Winnipeg	10/2/09			Sofia CC	5/22/09	12/31/09	
	Sydney WBS	8/21/09	3/31/10	HumanBod	Calgary TWS	1/09	12/09	Ozarks	Branson	1/93	12/09
	Tallahassee CLC	6/1/09	2/1/10		Kuwait SCK	1/09	12/09	Pulse	Los Angeles CSC	9/4/09	
	Tijuana	6/1/09	12/31/09		Philadelphia	10/14/09	10/10	RATW	Reno Fleisch	6/1/09	12/31/09
	Dallas MNS	9/30/09		India	Schenectady	8/1/09	7/31/10		Sioux Falls	6/1/09	5/1/10
	Dearborn	9/24/09			Coomera	9/1/09	1/1/10		Victoria DCI	9/18/09	12/31/09
	Seattle PSC 2	9/26/09			Edmonton TWS	10/9/09	10/9/10	Rheged	Penrith	7/1/00	
	Sioux Falls	6/1/09	5/31/10		ITD	Riccione	3/8/08		3/1/10	Roar	Nanchang
Norwalk	6/19/09	11/19/09	JAC		Richmond SMV	9/26/09	2/12/10	SAA	Regina	10/10/08	10/10/09
Nuremberg	11/15/07	11/14/09	JTM		Shakopee	5/12/09	11/1/09		SC	Louisville SC	9/16/09
Politiers Imax 3D	2/1/07	1/31/10			Sioux Falls	6/1/09	5/31/10	SeaMonst	Shreveport	1/2/09	12/31/09
Washington NMNH	9/26/08	10/31/09			Al Khobar	4/24/09	4/23/10		Athens Eug	11/1/08	10/31/09
Madrid	7/1/08	12/31/09			Bradford	9/1/09	3/30/11		Barcelona	10/6/08	10/6/09
Sioux Falls	6/1/09	5/31/10			Dearborn	1/21/09	1/1/10		Baton Rouge	3/1/09	2/28/10
FightPii	Chantilly	12/10/04		10/15/09	Dubai IBSM	8/21/09	2/21/10		Birmingham UK	12/07	12/09
	Corpus Christi	2/3/05		10/31/09	Durban	5/15/09	12/1/09		Budapest CC	12/08	12/09
	Dayton	12/3/04		10/15/09	Gatineau	9/25/09	12/25/09		Charleston WV	7/9/09	11/9/09
	McMinnville	3/21/07		10/09	Jakarta	4/20/09			Denver MNS	9/18/09	
DS3D	Pensacola	4/10/07		10/09	Kuwait SCK	3/26/09			Hague	6/29/09	12/14/09
	Sioux Falls	5/23/09	10/2/09	Paris Geo	10/14/09	10/13/10		Harrisburg	4/1/09	12/31/09	
	Tampa MOSI	9/18/09		Sydney WBS	10/18/09	1/18/10		Kuwait SCK	12/7/08	11/09	
	Washington NASM	3/11/05	10/09	Toronto OSC	2/7/09	11/1/09		Leon Exp	6/1/09	11/30/09	
	Amneville	11/1/08	10/31/09	Vancouver TWS	9/18/09	2/28/10		London BFI	12/07	10/09	
	Berlin CS	12/1/08	11/30/09	Victoria DCI	5/1/09			London SM	10/26/07	10/20/09	
	Bogota PA	8/14/09	11/13/09	L&C	Columbus GA	9/9/09		Louisville SC	5/23/09	1/2/10	
	Budapest CC	5/7/09	12/09		Dongguan Wan	12/28/08	12/31/09	Lubbock	1/23/09	1/23/10	
	Calgary TWS	11/8/08	11/7/09		Raleigh	9/4/09		Madrid	10/16/08	10/16/09	
	Edmonton TWS	6/22/09	10/9/09		Tallahassee CLC	9/4/09		Milwaukee	1/9/09	10/1/09	
FMTTM	Galveston	6/17/09	10/12/09	LivingSe	Sioux Falls	6/1/09	5/31/10	Singapore SC	2/28/09	2/10	
	Glasgow	5/1/09	4/10	LOLL	Loch Lomond	7/24/02		Sofia CC	12/08	12/09	
	Guayaquil	2/13/09	2/10	MagDes	Ahmedabad	5/25/09	5/24/10	Tijuana	2/7/09	10/31/09	
	Hastings	10/5/09	5/31/10		Hong Kong BEA	11/6/08	11/5/09	Sharks3D	Alamogordo	1/1/09	12/31/09
	London BFI	10/3/08	12/4/09		Nanjing YSTC	12/15/08	12/14/09		Galveston	6/1/09	12/31/09
	Lucerne	12/1/08	11/30/09		Toulouse	2/5/09	1/4/10		Hampton VASC	9/11/09	12/31/09

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Hartberg	3/5/09	12/31/09		Kennesaw AMC	10/28/09	11/5/09		Victoria DCI	10/2/09	
	Houston MNS	3/13/09	12/31/09		Kent AMC	10/28/09	11/5/09	UnderSea	Hyderabad	5/1/09	
	Madrid	7/1/09	12/31/09		Kiev KT	10/28/09	11/5/09		Menlyn	9/1/09	
	Monterey CA	1/5/09	12/31/09		Knoxville Reg	10/28/09	11/5/09		San Diego RHF	4/1/09	3/31/10
	Nagoya OT	10/1/09	12/13/10		Kunming	10/28/09	11/5/09		San Jose Tech	9/16/09	
	Orlando SC	9/19/09	12/31/09		Kuwait 360	10/28/09	11/5/09		Victoria DCI	9/18/09	
	Phoenix ASC	6/1/09	12/31/09		Kwangju CGV	10/28/09	11/5/09	VanGogh	Athens Eug	9/22/09	3/22/10
	Richmond SMV	6/26/09	1/3/10		Lacey Reg	10/28/09	11/5/09		Atlanta FSC	10/7/09	
	Virginia Beach AMSC	7/1/09	12/31/09		Las Vegas RR Reg	10/28/09	11/5/09		Baltimore MSC	10/7/09	
SI	Harbin	12/15/08	12/14/09		Las Vegas SA Reg	10/28/09	11/5/09		Davenport	10/1/09	1/11/10
SM3	West Palm Beach Muvl	9/14/07	9/22		Little Rock DT	10/28/09	11/5/09		Fort Lauderdale	9/4/09	
Solarmax	Hastings		10/09		Livonia AMC	10/28/09	11/5/09		Hague	2/2/09	2/1/10
SpaceSta	Taipei AM	7/1/09	12/31/09		Lodz CC	10/28/09	11/5/09		Kansas City Sci	9/30/09	12/31/09
StarTrek	Des Moines	9/18/09			Long Beach Reg	10/28/09	11/5/09		Louisville SC	10/15/09	1/15/10
	Evansville Sho	9/11/09			Los Angeles CC AMC	10/28/09	11/5/09		Lubbock	10/1/09	12/31/09
	Louisville NA	9/4/09			Manila NE SM	10/28/09	11/5/09		Melbourne MV	8/13/09	11/15/09
SU	Pensacola	11/7/08	11/7/09		Melbourne HCL	10/28/09	11/5/09		Raleigh	9/18/09	3/14/10
SupeSpee	Durban	11/21/08	11/21/09		Mesa DT	10/28/09	11/5/09		Saint Louis SC	9/23/09	
	Menlyn	11/21/08	11/21/09		Mesquite AMC	10/28/09	11/5/09		Seattle PSC 2	9/26/09	
ThisIsIt	Albany NY Reg	10/28/09	11/5/09		Methuen AMC	10/28/09	11/5/09		Singapore SC	5/1/09	10/31/09
	Alexandria AMC	10/28/09	11/5/09		Midlothian Reg	10/28/09	11/5/09	Vikings	Cathedral City	10/2/09	
	Aliso Viejo Reg	10/28/09	11/5/09		Morrow AMC	10/28/09	11/5/09	Vulcania	Vulcania	2/22/02	
	Altamonte AMC	10/28/09	11/5/09		Moscow NA	10/28/09	11/5/09	WATE	Kaloomba	6/1/97	
	Arcadia AMC	10/28/09	11/5/09		Mumbai	10/28/09	11/5/09	WildOcea	Cathedral City	9/1/09	12/31/09
	Auburn Hills AMC	10/28/09	11/5/09		National City AMC	10/28/09	11/5/09		Denver MNS	6/1/09	3/10
	Augusta Reg	10/28/09	11/5/09		New Brunswick AMC	10/28/09	11/5/09		Galveston	8/1/09	3/31/10
	Aventura AMC	10/28/09	11/5/09		New York 34 AMC	10/28/09	11/5/09		Guayaquil	1/15/09	12/31/09
	Baltimore AMC	10/28/09	11/5/09		Newport AMC	10/28/09	11/5/09		Hastings		10/09
	Beijing Wan	10/28/09	11/5/09		Olathe AMC	10/28/09	11/5/09		Lubbock	8/15/09	5/1/10
	Bellevue LSC	10/28/09	11/5/09		Orange Park AMC	10/28/09	11/5/09		McMinnville	9/1/09	4/15/10
	Bensalem AMC	10/28/09	11/5/09		Orlando WL Reg	10/28/09	11/5/09		Milwaukee	10/1/09	5/10
	Brooklyn SB Reg	10/28/09	11/5/09		Osaka 109	10/28/09	11/5/09		Moscow Nes	6/12/09	12/31/09
	Burbank AMC	10/28/09	11/5/09		Perth HCL	10/28/09	11/5/09		New York AMNH	9/1/09	12/31/09
	Camarillo Reg	10/28/09	11/5/09		Phoenix AMC	10/28/09	11/5/09		Orlando SC	3/21/09	10/31/09
	Changchun Wan	10/28/09	11/5/09		Reading RCT	10/28/09	11/5/09		Portland OMSI	9/26/08	10/09
	Changsha Wan	10/28/09	11/5/09		Saco Zya	10/28/09	11/5/09		Regina	9/8/09	3/31/10
	Charleston SC SEC	10/28/09	11/5/09		Saint Paul AMC	10/28/09	11/5/09		Taichung ST	12/20/08	12/31/09
	Charlotte Reg	10/28/09	11/5/09		San Diego AMC	10/28/09	11/5/09		Tallahassee CLC	5/1/09	12/31/09
	Cherry Hill AMC	10/28/09	11/5/09		San Diego Reg	10/28/09	11/5/09		Valencia Spn	9/30/09	5/30/10
	City of Industry AMC	10/28/09	11/5/09		San Jose AMC	10/28/09	11/5/09		Washington NMNH	10/2/09	
	Columbia AMC	10/28/09	11/5/09		Santa Clara AMC	10/28/09	11/5/09	WS3D	Zion	7/6/09	6/30/10
	Columbus ETC AMC	10/28/09	11/5/09		Sao Paulo	10/28/09	11/5/09		Gatineau	9/25/09	1/3/10
	Columbus LTC AMC	10/28/09	11/5/09		Shobu 109	10/28/09	11/5/09		Kenner	7/1/09	6/30/10
	Concord AMC	10/28/09	11/5/09		Simi Valley Reg	10/28/09	11/5/09		Lubbock	5/29/09	12/30/09
	Covina AMC	10/28/09	11/5/09		South Barrington AMC	10/28/09	11/5/09		Omaha Zoo	5/9/09	4/30/10
	Cupertino AMC	10/28/09	11/5/09		South Gate Reg	10/28/09	11/5/09		Parker	5/30/09	11/30/09
	Curitiba	10/28/09	11/5/09		South Miami AMC	10/28/09	11/5/09	WTW	Des Moines	11/16/08	12/09
	Danvers AMC	10/28/09	11/5/09		Sterling Hts AMC	10/28/09	11/5/09	WTWTA	Albany NY Reg	10/16/09	11/09
	Deer Park Reg	10/28/09	11/5/09		Stockton Reg	10/28/09	11/5/09		Alexandria AMC	10/16/09	11/09
	El Dorado Hills Reg	10/28/09	11/5/09		Stony Brook AMC	10/28/09	11/5/09		Aliso Viejo Reg	10/16/09	11/09
	Emeryville AMC	10/28/09	11/5/09		Sugar Land AMC	10/28/09	11/5/09		Altamonte AMC	10/16/09	11/09
	Escondido Reg	10/28/09	11/5/09		Sydney HCL	10/28/09	11/5/09		Apple Valley Imx	10/16/09	11/09
	Fairfield Reg	10/28/09	11/5/09		Taipei Vie	10/28/09	11/5/09		Arcadia AMC	10/16/09	11/09
	Fort Myers Reg	10/28/09	11/5/09		Tallahassee AMC	10/28/09	11/5/09		Atlantic City	10/16/09	11/09
	Frisco AMC	10/28/09	11/5/09		Tampa AMC	10/28/09	11/5/09		Auburn Hills AMC	10/16/09	11/09
	Garland AMC	10/28/09	11/5/09		Tianjin CFC	10/28/09	11/5/09		Augusta Reg	10/16/09	11/09
	Graz CX	10/28/09	11/5/09		Tigard Reg	10/28/09	11/5/09		Austin	10/16/09	11/09
	Greenwich Ode	10/28/09	11/5/09		Toluca Cpl	10/28/09	11/5/09		Aventura AMC	10/16/09	11/09
	Hamilton AMC	10/28/09	11/5/09		Torrance AMC	10/28/09	11/5/09		Baltimore AMC	10/16/09	11/09
	Hampton AMC	10/28/09	11/5/09		Vienna CX	10/28/09	11/5/09		Bellevue LSC	10/16/09	11/09
	Harahan AMC	10/28/09	11/5/09		Virginia Beach AMC	10/28/09	11/5/09		Bensalem AMC	10/16/09	11/09
	Henderson Reg	10/28/09	11/5/09		Wauwatosa AMC	10/28/09	11/5/09		Brooklyn SB Reg	10/16/09	11/09
	Highlands Ranch AMC	10/28/09	11/5/09		West Palm Beach Muv	10/28/09	11/5/09		Buford Reg	10/16/09	11/09
	Hodgkins AMC	10/28/09	11/5/09		Westminster Orc AMC	10/28/09	11/5/09		Burbank AMC	10/16/09	11/09
	Homestead AMC	10/28/09	11/5/09		Westminster Pro AMC	10/28/09	11/5/09		Calgary Cpx	10/16/09	11/09
	Honolulu Reg	10/28/09	11/5/09		Wimbledon Ode	10/28/09	11/5/09		Camarillo Reg	10/16/09	11/09
	Hooksett Zya	10/28/09	11/5/09		Woodbridge AMC	10/28/09	11/5/09		Chantilly	10/16/09	11/09
	Houston GP AMC	10/28/09	11/5/09		Woodland Hills AMC	10/28/09	11/5/09		Charleston SC SEC	10/16/09	11/09
	Independence AMC	10/28/09	11/5/09	ToFly	Warner Robins	7/92			Charlotte Reg	10/16/09	11/09
	Indianapolis Ker	10/28/09	11/5/09		Washington NASM	7/1/76			Cherry Hill AMC	10/16/09	11/09
	Jacksonville AMC	10/28/09	11/5/09	TR	Mexicali	7/24/09	10/29/09		Chicago Imx	10/16/09	11/09
	Juarez Cpl	10/28/09	11/5/09		San Jose Tech	6/1/09	6/30/10		Cincinnati NA	10/16/09	11/09
	Kansas City AMC	10/28/09	11/5/09	Trex	Hong Kong BEA	1/1/09	12/31/09		City of Industry AMC	10/16/09	11/09
	Kawasaki 109	10/28/09	11/5/09	TROTF	San Antonio 3D	9/2/09			Col Springs Cmk	10/16/09	11/09

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Columbia AMC	10/16/09	11/09		Jacksonville AMC	10/16/09	11/09		Reading JF	10/16/09	11/09
	Columbus ETC AMC	10/16/09	11/09		Kansas City AMC	10/16/09	11/09		Reading RCT	10/16/09	11/09
	Columbus LTC AMC	10/16/09	11/09		Kennesaw AMC	10/16/09	11/09		Richmond Cpx	10/16/09	11/09
	Concord AMC	10/16/09	11/09		Kent AMC	10/16/09	11/09		Saco Zya	10/16/09	11/09
	Council Bluffs Ker	10/16/09	11/09		King of Prussia Reg	10/16/09	11/09		Saint Paul AMC	10/16/09	11/09
	Covina AMC	10/16/09	11/09		Knoxville Reg	10/16/09	11/09		San Antonio San	10/16/09	11/09
	Cupertino AMC	10/16/09	11/09		Lacey Reg	10/16/09	11/09		San Diego AMC	10/16/09	11/09
	Dallas Cmk	10/16/09	11/09		Lansing Cel	10/16/09	11/09		San Diego Reg	10/16/09	11/09
	Danvers AMC	10/16/09	11/09		Las Vegas RR Reg	10/16/09	11/09		San Francisco AMC	10/16/09	11/09
	Dearborn	10/16/09	11/09		Las Vegas SA Reg	10/16/09	11/09		San Jose AMC	10/16/09	11/09
	Deer Park Reg	10/16/09	11/09		Little Rock DT	10/16/09	11/09		Sandy	10/16/09	11/09
	Denver CC Reg	10/16/09	11/09		Livonia AMC	10/16/09	11/09		Santa Clara AMC	10/16/09	11/09
	Dublin Reg	10/16/09	11/09		Long Beach Reg	10/16/09	11/09		Seattle PSC 2	10/16/09	11/09
	Edmonton Cpx	10/16/09	11/09		Los Angeles CC AMC	10/16/09	11/09		Seattle TP Reg	10/16/09	11/09
	El Dorado Hills Reg	10/16/09	11/09		Los Angeles NA	10/16/09	11/09		Simi Valley Reg	10/16/09	11/09
	Emeryville AMC	10/16/09	11/09		Los Angeles UC AMC	10/16/09	11/09		South Barrington AMC	10/16/09	11/09
	Escondido Reg	10/16/09	11/09		Manchester NA	10/16/09	11/09		South Gate Reg	10/16/09	11/09
	Fairfield Reg	10/16/09	11/09		Mesa DT	10/16/09	11/09		South Miami AMC	10/16/09	11/09
	Fitchburg Ker	10/16/09	11/09		Mesquite AMC	10/16/09	11/09		Sterling Hts AMC	10/16/09	11/09
	Fort Myers Reg	10/16/09	11/09		Methuen AMC	10/16/09	11/09		Stockton Reg	10/16/09	11/09
	Fresno Reg	10/16/09	11/09		Midlothian Reg	10/16/09	11/09		Stony Brook AMC	10/16/09	11/09
	Frisco AMC	10/16/09	11/09		Montreal Cpx	10/16/09	11/09		Sugar Land AMC	10/16/09	11/09
	Garland AMC	10/16/09	11/09		Morrow AMC	10/16/09	11/09		Tallahassee AMC	10/16/09	11/09
	Gloucester Cpx	10/16/09	11/09		Nashville Reg	10/16/09	11/09		Tampa AMC	10/16/09	11/09
	Grand Blanc NCG	10/16/09	11/09		Natick JF	10/16/09	11/09		Tigard Reg	10/16/09	11/09
	Hamilton AMC	10/16/09	11/09		National City AMC	10/16/09	11/09		Tomball San	10/16/09	11/09
	Hampton AMC	10/16/09	11/09		New Brunswick AMC	10/16/09	11/09		Toronto Cpx	10/16/09	11/09
	Harahan AMC	10/16/09	11/09		New York 34 AMC	10/16/09	11/09		Torrance AMC	10/16/09	11/09
	Henderson Reg	10/16/09	11/09		New York Emp AMC	10/16/09	11/09		Tukwila AMC	10/16/09	11/09
	Highlands Ranch AMC	10/16/09	11/09		New York LS AMC	10/16/09	11/09		Virginia Beach AMC	10/16/09	11/09
	Hodgkins AMC	10/16/09	11/09		Newport AMC	10/16/09	11/09		Wauwatosa AMC	10/16/09	11/09
	Homestead AMC	10/16/09	11/09		Noblesville GQT	10/16/09	11/09		West Nyack Imx	10/16/09	11/09
	Honolulu Reg	10/16/09	11/09		Olathe AMC	10/16/09	11/09		West Palm Beach Muv	10/16/09	11/09
	Hooksett Zya	10/16/09	11/09		Orange Park AMC	10/16/09	11/09		Westminster Orc AMC	10/16/09	11/09
	Houston GP AMC	10/16/09	11/09		Orlando P Reg	10/16/09	11/09		Westminster Pro AMC	10/16/09	11/09
	Huntsville	10/16/09	11/09		Orlando WL Reg	10/16/09	11/09		Woodbridge AMC	10/16/09	11/09
	Independence AMC	10/16/09	11/09		Phoenix AMC	10/16/09	11/09		Woodland Hills AMC	10/16/09	11/09
	Indianapolis Ker	10/16/09	11/09		Portage GQT	10/16/09	11/09		Woodridge Cmk	10/16/09	11/09
	Irvine Reg	10/16/09	11/09		Providence NA	10/16/09	11/09	ZionCany	Zion	5/24/94	

October 2009 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Ahmedabad	Cyberwor	1/6/09	12/13/09	Athens Eug	SeaMonst	11/1/08	10/31/09	Berlin CS	WTWTA	10/16/09	11/09
	MagDes	5/25/09	5/24/10		VanGogh	9/22/09	3/22/10		D&W3D	3/13/08	12/31/09
Al Khobar	JTM	4/24/09	4/23/10	Atlanta FSC	VanGogh	10/7/09			DinoAliv	6/15/09	12/30/09
Alamogordo	Sharks3D	1/1/09	12/31/09	Atlantic City	CWACOM	9/18/09	10/09		FMTTM	12/1/08	11/30/09
Albany NY Reg	CWACOM	9/18/09	10/09		WTWTA	10/16/09	11/09		HaunCast	4/5/01	
	ThisIsIt	10/28/09	11/5/09	Auburn Hills AMC	ThisIsIt	10/28/09	11/5/09	Birmingham UK	DinoAliv	10/24/08	1/1/10
	WTWTA	10/16/09	11/09		WTWTA	10/16/09	11/09		SeaMonst	12/07	12/09
Albuquerque	DinoAliv	9/1/09	3/31/10	Augusta Reg	CWACOM	9/18/09	10/09	Bogota PA	CDS	9/18/09	11/30/09
	GCA	3/15/09	9/15/10		ThisIsIt	10/28/09	11/5/09		CWACOM	9/18/09	10/09
	Mummies	9/1/09	3/31/10		WTWTA	10/16/09	11/09		FMTTM	8/14/09	11/13/09
Alexandria AMC	CWACOM	9/18/09	10/09	Austin	Alps	10/2/09		Boston MOS	MysticInd	5/22/09	2/10
	ThisIsIt	10/28/09	11/5/09		WTWTA	10/16/09	11/09	Boston NEA	D&W3D	2/15/08	12/31/09
	WTWTA	10/16/09	11/09	Aventura AMC	CWACOM	9/18/09	10/09	Bradford	DinoAliv	5/25/08	1/1/10
Aliso Viejo Reg	CWACOM	9/18/09	10/09		ThisIsIt	10/28/09	11/5/09		JTM	9/1/09	3/30/11
	ThisIsIt	10/28/09	11/5/09		WTWTA	10/16/09	11/09		Mummie3D	2/17/09	2/15/10
	WTWTA	10/16/09	11/09	Baltimore AMC	CWACOM	9/18/09	10/09	Branson	Ozarks	1/93	12/09
Altamonte AMC	CWACOM	9/18/09	10/09		ThisIsIt	10/28/09	11/5/09	Bristol	D&W3D	10/23/09	12/31/10
	ThisIsIt	10/28/09	11/5/09		WTWTA	10/16/09	11/09	Brooklyn SB Reg	CWACOM	9/18/09	10/09
	WTWTA	10/16/09	11/09	Baltimore MSC	VanGogh	10/7/09			ThisIsIt	10/28/09	11/5/09
Amneville	D&W3D	6/1/09	12/31/09	Barcelona	DinoAliv	3/15/08	1/1/10		WTWTA	10/16/09	11/09
	FMTTM	11/1/08	10/31/09		Mummie3D	1/1/08	1/1/10	Budapest CC	CWACOM	9/18/09	10/09
	GCA	6/30/09	6/29/10		SeaMonst	10/6/08	10/6/09		FMTTM	5/7/09	12/09
Ankara AFM	CWACOM	9/18/09	10/09	Baton Rouge	SeaMonst	3/1/09	2/28/10		SeaMonst	12/08	12/09
Apple Valley Imx	CWACOM	9/18/09	10/09	Beijing Wan	ThisIsIt	10/28/09	11/5/09	Buenos Aires NA	CWACOM	9/18/09	10/09
	DinoAliv	2/1/09	11/30/09	Bellevue LSC	CWACOM	9/18/09	10/09		Mummie3D	2/15/09	12/31/09
	WTWTA	10/16/09	11/09		ThisIsIt	10/28/09	11/5/09	Buford Reg	CWACOM	9/18/09	10/09
Arcadia AMC	CWACOM	9/18/09	10/09		WTWTA	10/16/09	11/09		WTWTA	10/16/09	11/09
	ThisIsIt	10/28/09	11/5/09	Bensalem AMC	CWACOM	9/18/09	10/09	Burbank AMC	CWACOM	9/18/09	10/09
	WTWTA	10/16/09	11/09		ThisIsIt	10/28/09	11/5/09		ThisIsIt	10/28/09	11/5/09

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Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Calgary Cpx	WTWTA	10/16/09	11/09	Dayton	VanGogh	10/1/09	1/11/10	Glasgow	FMTTM	5/1/09	4/10
	CWACOM	9/25/09	10/09		FightPil	12/3/04	10/15/09	Gloucester Cpx	CWACOM	9/18/09	10/09
Calgary TWS	WTWTA	10/16/09	11/09	Daytona Beach	NASCAR	4/15/04			WTWTA	10/16/09	11/09
	DinoAliv	4/1/09	4/1/10	Dearborn	CWACOM	9/23/09	10/16/09	Grand Blanc NCG	WTWTA	10/16/09	11/09
	FMTTM	11/8/08	11/7/09		DIS	9/24/09		Grand Canyon DCI	GC	11/1/99	12/09
	HOTB	2/1/09	1/31/10		JTM	1/21/09	1/1/10	Grand Rapids Cel	CWACOM	9/18/09	10/09
	HumanBod	1/09	12/09		WTWTA	10/16/09	11/09	Graz CX	ThisIsIt	10/28/09	11/5/09
Camarillo Reg	CWACOM	9/18/09	10/09	Deer Park Reg	CWACOM	9/18/09	10/09	Greenwich Ode	CWACOM	9/18/09	10/09
	ThisIsIt	10/28/09	11/5/09		ThisIsIt	10/28/09	11/5/09		ThisIsIt	10/28/09	11/5/09
	WTWTA	10/16/09	11/09		WTWTA	10/16/09	11/09	Guayaquil	DinoAliv	2/15/09	12/31/09
Cathedral City	HPHBP	10/2/09		Denver CC Reg	CWACOM	9/18/09	10/09		FMTTM	2/13/09	2/10
	Vikings	10/2/09			WTWTA	10/16/09	11/09		Galapago	11/16/06	11/15/09
	WildOcea	9/1/09	12/31/09	Denver MNS	SeaMonst	9/18/09			MOE	3/1/09	3/1/10
Changchun Wan	ThisIsIt	10/28/09	11/5/09		WildOcea	6/1/09	3/10	Hague	WildOcea	1/15/09	12/31/09
Changsha Wan	ThisIsIt	10/28/09	11/5/09	Des Moines	StarTrek	9/18/09			SeaMonst	6/29/09	12/14/09
Chantilly	FightPil	12/10/04	10/15/09		WTW	11/16/08	12/09		VanGogh	2/2/09	2/1/10
	WTWTA	10/16/09	11/09	Detroit SC	Animalop	3/14/09	3/13/10	Halifax	CWACOM	9/18/09	10/09
Charleston SC SEC	ThisIsIt	10/28/09	11/5/09		MOTGL	7/31/08	7/31/10	Hamilton AMC	CWACOM	9/18/09	10/09
	WTWTA	10/16/09	11/09	Dongguan Wan	L&C	12/28/08	12/31/09		ThisIsIt	10/28/09	11/5/09
Charleston WV	SeaMonst	7/9/09	11/9/09	Dubai IBSM	JTM	8/21/09	2/21/10		WTWTA	10/16/09	11/09
Charlotte DP	AIWC	9/11/09		Dublin Reg	CWACOM	9/18/09	10/09	Hampton AMC	ThisIsIt	10/28/09	11/5/09
Charlotte Reg	CWACOM	9/18/09	10/09		WTWTA	10/16/09	11/09		WTWTA	10/16/09	11/09
	ThisIsIt	10/28/09	11/5/09	Duluth	MOTGL	2/09	2/10	Hampton VASC	D&W3D	9/11/09	12/31/10
	WTWTA	10/16/09	11/09	Durban	CWACOM	9/18/09	10/09		Sharks3D	9/11/09	12/31/09
Chattanooga	AfricAdv	7/1/09	11/5/09		JTM	5/15/09	12/1/09	Harahan AMC	CWACOM	9/18/09	10/09
Cherry Hill AMC	CWACOM	9/18/09	10/09	Dwingeloo	Supespee	11/21/08	11/21/09		ThisIsIt	10/28/09	11/5/09
	ThisIsIt	10/28/09	11/5/09		Bears	12/08	12/09		WTWTA	10/16/09	11/09
	WTWTA	10/16/09	11/09	Edmonton Cpx	CWACOM	9/25/09	10/09	Harbin	SI	12/15/08	12/14/09
Chicago Imx	AfricAdv	9/11/09			WTWTA	10/16/09	11/09	Harrisburg	HaunCast	10/2/09	11/5/09
	CWACOM	9/18/09	10/09	Edmonton TWS	FMTTM	6/22/09	10/9/09		SeaMonst	4/1/09	12/31/09
	WTWTA	10/16/09	11/09		India	10/9/09	10/9/10	Hartberg	Bears	4/15/09	
Cincinnati MC	Mummies	9/16/09		El Dorado Hills Reg	CWACOM	9/18/09	10/09		Sharks3D	3/5/09	12/31/09
Cincinnati NA	WTWTA	10/16/09	11/09		ThisIsIt	10/28/09	11/5/09	Hastings	FMTTM	10/5/09	5/31/10
City of Industry AMC	CWACOM	9/18/09	10/09		WTWTA	10/16/09	11/09		Mummies		10/09
	ThisIsIt	10/28/09	11/5/09	Emeryville AMC	CWACOM	9/18/09	10/09		Solarmax		10/09
	WTWTA	10/16/09	11/09		ThisIsIt	10/28/09	11/5/09		WildOcea		10/09
Col Springs Cmk	WTWTA	10/16/09	11/09		WTWTA	10/16/09	11/09	Henderson Reg	CWACOM	9/18/09	10/09
Columbia AMC	CWACOM	9/18/09	10/09	Erie	HOTB	3/15/09	1/15/10		ThisIsIt	10/28/09	11/5/09
	ThisIsIt	10/28/09	11/5/09	Escondido Reg	CWACOM	9/18/09	10/09		WTWTA	10/16/09	11/09
	WTWTA	10/16/09	11/09		ThisIsIt	10/28/09	11/5/09	Highlands Ranch AMC	CWACOM	9/18/09	10/09
Columbus COSI	Animalop	9/17/09	6/17/10	Evansville Sho	WTWTA	10/16/09	11/09		ThisIsIt	10/28/09	11/5/09
	GCA	5/30/09	12/31/09	Fairfield Reg	StarTrek	9/11/09			WTWTA	10/16/09	11/09
Columbus ETC AMC	CWACOM	9/18/09	10/09		CWACOM	9/18/09	10/09	Hodgkins AMC	ThisIsIt	10/28/09	11/5/09
	ThisIsIt	10/28/09	11/5/09		ThisIsIt	10/28/09	11/5/09		WTWTA	10/16/09	11/09
	WTWTA	10/16/09	11/09	Fitchburg Ker	WTWTA	10/16/09	11/09	Homestead AMC	CWACOM	9/18/09	10/09
Columbus GA	CRA	9/4/09	1/3/10		CWACOM	9/18/09	10/09		ThisIsIt	10/28/09	11/5/09
	L&C	9/9/09		Fort Lauderdale	WTWTA	10/16/09	11/09		WTWTA	10/16/09	11/09
Columbus LTC AMC	ThisIsIt	10/28/09	11/5/09		AfricAdv	1/18/08	12/31/09	Hong Kong BEA	Cyberwor	11/6/08	11/5/09
	WTWTA	10/16/09	11/09		CWACOM	9/18/09	10/09		MagDes	11/6/08	11/5/09
Concord AMC	CWACOM	9/18/09	10/09		OMATS	9/4/09		Honolulu Reg	Trex	1/1/09	12/31/09
	ThisIsIt	10/28/09	11/5/09	Fort Myers Reg	VanGogh	9/4/09			CWACOM	9/18/09	10/09
	WTWTA	10/16/09	11/09		CWACOM	9/18/09	10/09		ThisIsIt	10/28/09	11/5/09
Coomera	India	9/1/09	1/1/10		ThisIsIt	10/28/09	11/5/09		WTWTA	10/16/09	11/09
Copenhagen	AEK	2/9/09	2/8/10		WTWTA	10/16/09	11/09	Hooksett Zya	CWACOM	9/18/09	10/09
	D&W3D	4/3/09	12/09	Fort Worth	Alps	8/8/09	8/7/10		ThisIsIt	10/28/09	11/5/09
Corpus Christi	FightPil	2/3/05	10/31/09		Bugs	6/1/09	11/30/09		WTWTA	10/16/09	11/09
Council Bluffs Ker	WTWTA	10/16/09	11/09		GCA	3/4/09	2/10	Houston GP AMC	CWACOM	9/18/09	10/09
Covina AMC	CWACOM	9/23/09	10/09	Fresno Reg	WTWTA	10/16/09	11/09		ThisIsIt	10/28/09	11/5/09
	ThisIsIt	10/28/09	11/5/09	Frisco AMC	CWACOM	9/18/09	10/09		WTWTA	10/16/09	11/09
	WTWTA	10/16/09	11/09		ThisIsIt	10/28/09	11/5/09	Houston MNS	Animalop	8/10/09	12/18/10
Cupertino AMC	CWACOM	9/18/09	10/09	Galveston	WTWTA	10/16/09	11/09		Mummie3D	9/1/09	5/1/10
	ThisIsIt	10/28/09	11/5/09		D&W3D	3/13/09	12/31/09		Sharks3D	3/13/09	12/31/09
	WTWTA	10/16/09	11/09		DinoAliv	6/15/09	3/31/10	Houston Reg	CWACOM	9/18/09	10/09
Curitiba	CWACOM	9/18/09	10/09		FMTTM	6/17/09	10/12/09	Huntsville	WTWTA	10/16/09	11/09
	ThisIsIt	10/28/09	11/5/09	Garland AMC	Sharks3D	6/1/09	12/31/09	Hutchinson	FON	9/09	12/09
Dallas Cmk	CWACOM	9/18/09	10/09		WildOcea	8/1/09	3/31/10		Greece	9/09	12/09
	WTWTA	10/16/09	11/09		CWACOM	9/18/09	10/09	Hyderabad	MysticInd	4/17/09	10/09
Dallas MNS	DinoGOP	9/30/09			ThisIsIt	10/28/09	11/5/09		UnderSea	5/1/09	
	HOTB	3/7/09	9/24/10		WTWTA	10/16/09	11/09	Independence AMC	CWACOM	9/18/09	10/09
Danvers AMC	CWACOM	9/18/09	10/09	Gatineau	JTM	9/25/09	12/25/09		ThisIsIt	10/28/09	11/5/09
	ThisIsIt	10/28/09	11/5/09		MOTGL	6/6/08	6/10/10		WTWTA	10/16/09	11/09
	WTWTA	10/16/09	11/09		Mummie3D	2/1/09	12/31/09	Indianapolis Imx	DinoAliv	2/1/09	12/31/09
Davenport	HPHBP	10/7/09			WS3D	9/25/09	1/3/10	Indianapolis Ker	CWACOM	9/18/09	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Irvine Reg	ThisIsIt	10/28/09	11/5/09	Los Angeles CSC	ATSOT	9/1/09	12/31/09	Nagoya OT	Sharks3D	10/1/09	12/13/10
	WTWTA	10/16/09	11/09		Pulse	9/4/09		Nanchang	Roar	4/1/09	10/31/09
	CWACOM	9/18/09	10/09	Los Angeles NA	CWACOM	9/18/09	10/09	Nanjing YSTC	MagDes	12/15/08	12/14/09
Istanbul AFM	WTWTA	10/16/09	11/09		WTWTA	10/16/09	11/09	Nashville Reg	CWACOM	9/18/09	10/09
Jacksonville AMC	CWACOM	9/18/09	10/09	Los Angeles UC AMC	CWACOM	9/18/09	10/09		WTWTA	10/16/09	11/09
	CWACOM	9/18/09	10/09		WTWTA	10/16/09	11/09	Natick JF	CWACOM	9/18/09	10/09
	ThisIsIt	10/28/09	11/5/09	Louisville NA	StarTrek	9/4/09			WTWTA	10/16/09	11/09
	WTWTA	10/16/09	11/09	Louisville SC	GOTA	9/11/09		National City AMC	CWACOM	9/18/09	10/09
Jakarta	JTM	4/20/09			SAA	9/16/09			ThisIsIt	10/28/09	11/5/09
Jersey City	Alps	6/15/09	6/15/10		SeaMonst	5/23/09	1/2/10		WTWTA	10/16/09	11/09
	FON	5/30/09	1/31/10		VanGogh	10/15/09	1/15/10	New Brunswick AMC	CWACOM	9/23/09	10/16/09
	MOTGL	10/23/09	6/10	Lubbock	Animalop	11/14/08	11/3/09		ThisIsIt	10/28/09	11/5/09
Juarez Cpl	CWACOM	9/18/09	10/09		SeaMonst	1/23/10			WTWTA	10/16/09	11/09
	ThisIsIt	10/28/09	11/5/09		VanGogh	10/1/09	12/31/09	New Delhi ICC	ND		
	CWACOM	9/18/09	10/09		WildOcea	8/15/09	5/1/10	New Orleans	DinoAliv	4/1/09	12/31/09
Kansas City AMC	ThisIsIt	10/28/09	11/5/09		WS3D	5/29/09	12/30/09		FMTTM	10/30/09	3/10/10
	WTWTA	10/16/09	11/09	Lucerne	Animalop	6/1/09	5/31/10	New York 34 AMC	CWACOM	9/18/09	10/09
	GCA	6/3/09	5/30/10		FMTTM	12/1/08	11/30/09		ThisIsIt	10/28/09	11/5/09
Kansas City Sci	VanGogh	9/30/09	12/31/09	Madrid	DinoAliv	3/15/08	12/31/09		WTWTA	10/16/09	11/09
Katoomba	WATE	6/1/97			Everest	7/1/08	12/31/09	New York AMNH	WildOcea	9/1/09	12/31/09
Katowice CC	CWACOM	9/18/09	10/09		HaunCast	6/12/02		New York Emp AMC	CWACOM	9/18/09	10/09
Kawasaki 109	CWACOM	9/18/09	10/09		Mummie3D	1/1/08	1/1/10		WTWTA	10/16/09	11/09
	ThisIsIt	10/28/09	11/5/09		SeaMonst	10/16/08	10/16/09	New York LS AMC	CWACOM	9/18/09	10/09
Kenner	WS3D	7/1/09	6/30/10	Manchester NA	Sharks3D	7/1/09	12/31/09		WTWTA	10/16/09	11/09
Kennesaw AMC	CWACOM	9/18/09	10/09		WTWTA	10/16/09	11/09	Newport AMC	CWACOM	9/18/09	10/09
	ThisIsIt	10/28/09	11/5/09	Manila NE SM	ThisIsIt	10/28/09	11/5/09		ThisIsIt	10/28/09	11/5/09
	WTWTA	10/16/09	11/09	McMinnville	FightPil	3/21/07	10/09		WTWTA	10/16/09	11/09
Kent AMC	CWACOM	9/18/09	10/09		MOF	10/1/08	9/12/10	Niagara Can DCI	Niagara	7/1/86	
	ThisIsIt	10/28/09	11/5/09		MysticInd	9/1/09	12/31/09	Niagara NY DCI	Niagara	5/1/07	
	WTWTA	10/16/09	11/09	Melbourne HCL	WildOcea	9/1/09	4/15/10	Noblesville GQT	MysticInd	9/18/08	
Kiev KT	ThisIsIt	10/28/09	11/5/09		ThisIsIt	10/28/09	11/5/09		WTWTA	10/16/09	11/09
Killeen	Animalop	5/1/09	4/30/10	Melbourne MV	Bugs	4/27/09	6/5/10	Norwalk	Animalop	6/19/09	11/19/09
King of Prussia Reg	CWACOM	9/18/09	10/09		VanGogh	8/13/09	11/15/09		DS3D	6/19/09	11/19/09
	WTWTA	10/16/09	11/09	Memphis Pink	GCA	3/23/09	11/09		HPHBP	9/18/09	
	CWACOM	9/18/09	10/09		Mummies	11/15/08	11/13/09	Nuremberg	D&W3D	3/13/08	12/31/09
Knoxville Reg	ThisIsIt	10/28/09	11/5/09	Menlyn	CWACOM	9/18/09	10/09		DS3D	11/15/07	11/14/09
	WTWTA	10/16/09	11/09		Supespee	11/21/08	11/21/09	Oklahoma City	FMTTM	11/6/08	11/09
	CWACOM	9/18/09	10/09	Mesa DT	UnderSea	9/1/09		Olathe AMC	CWACOM	9/18/09	
Krakow CC	ThisIsIt	10/28/09	11/5/09		CWACOM	9/18/09			ThisIsIt	10/28/09	11/5/09
Kunming	CWACOM	9/18/09	10/09		ThisIsIt	10/28/09	11/5/09		WTWTA	10/16/09	11/09
Kuwait 360	ThisIsIt	10/28/09	11/5/09		WTWTA	10/16/09	11/09	Omaha Zoo	WS3D	5/9/09	4/30/10
	HumanBod	1/09	12/09	Mesquite AMC	CWACOM	9/18/09	10/09	Ontario Reg	CWACOM	9/18/09	10/09
Kuwait SCK	JTM	3/26/09			ThisIsIt	10/28/09	11/5/09	Orange Park AMC	CWACOM	9/18/09	10/09
	SeaMonst	12/7/08	11/09		WTWTA	10/16/09	11/09		ThisIsIt	10/28/09	11/5/09
Kwangju CGV	ThisIsIt	10/28/09	11/5/09	Methuen AMC	CWACOM	9/18/09	10/09		WTWTA	10/16/09	11/09
Lacey Reg	CWACOM	9/18/09	10/09		ThisIsIt	10/28/09	11/5/09	Orlando P Reg	WTWTA	10/16/09	11/09
	ThisIsIt	10/28/09	11/5/09		WTWTA	10/16/09	11/09	Orlando SC	Sharks3D	9/19/09	12/31/09
	WTWTA	10/16/09	11/09	Mexicali	CDS	10/1/09	12/31/09		WildOcea	3/21/09	10/31/09
Langley Cpx	CWACOM	9/23/09			DinoAliv	5/22/09	12/31/09	Orlando WL Reg	CWACOM	9/18/09	10/09
Lansing Cel	WTWTA	10/16/09	11/09		TR	7/24/09	10/29/09		ThisIsIt	10/28/09	11/5/09
Las Vegas RR Reg	CWACOM	9/18/09	10/09	Mexico City Pap	Animalop	4/10/09	12/10/09		WTWTA	10/16/09	11/09
	ThisIsIt	10/28/09	11/5/09		GCA	2/15/09	9/30/10	Osaka 109	CWACOM	9/18/09	10/09
	WTWTA	10/16/09	11/09	Mexico City Per Cpl	CWACOM	9/18/09	10/09		ThisIsIt	10/28/09	11/5/09
Las Vegas SA Reg	CWACOM	9/18/09	10/09	Mexico City Uni Cpl	CWACOM	9/18/09	10/09	Paris Geo	D&W3D	6/10/09	12/31/09
	ThisIsIt	10/28/09	11/5/09	Midlothian Reg	CWACOM	9/18/09	10/09		D&W3D-D	6/10/09	
	WTWTA	10/16/09	11/09		ThisIsIt	10/28/09	11/5/09		JTM	10/14/09	10/13/10
Leon Exp	SeaMonst	6/1/09	11/30/09		WTWTA	10/16/09	11/09	Parker	Animalop	2/7/09	2/6/10
Lincolnshire Reg	CWACOM	10/2/09		Milwaukee	SeaMonst	1/9/09	10/1/09		CRA	6/6/09	11/6/09
Little Rock AEC	DinoAliv	7/1/09	1/31/10		WildOcea	10/1/09	5/10		WS3D	5/30/09	11/30/09
Little Rock DT	CWACOM	9/18/09		Mississauga Cpx	CWACOM	9/18/09		Penrith	Rheged	7/1/00	
	ThisIsIt	10/28/09	11/5/09	Mobile	Animalop	9/5/09	1/3/10	Pensacola	FightPil	4/10/07	10/09
	WTWTA	10/16/09	11/09		NASCAR	9/5/09	1/10		MOF	11/8/96	
Livonia AMC	ThisIsIt	10/28/09	11/5/09	Monterey CA	HPHBP	9/25/09			SU	11/7/08	11/7/09
	WTWTA	10/16/09	11/09		Sharks3D	1/5/09	12/31/09	Perth HCL	ThisIsIt	10/28/09	11/5/09
Loch Lomond	LOLL	7/24/02		Montreal Cpx	WTWTA	10/16/09	11/09	Philadelphia	HumanBod	10/14/09	10/10
Lodz CC	ThisIsIt	10/28/09	11/5/09	Morrow AMC	CWACOM	9/18/09	10/09	Phoenix AMC	CWACOM	9/18/09	10/09
London BFI	CWACOM	9/18/09	10/09		ThisIsIt	10/28/09	11/5/09		ThisIsIt	10/28/09	11/5/09
	FMTTM	10/3/08	12/4/09		WTWTA	10/16/09	11/09		WTWTA	10/16/09	11/09
	SeaMonst	12/07	10/09	Moscow NA	CWACOM	9/18/09	10/09	Phoenix ASC	Sharks3D	6/1/09	12/31/09
London SM	DinoAliv	5/25/07	12/31/09		ThisIsIt	10/28/09	11/5/09	Pittsburgh CSC	MOTGL	8/26/09	8/10
	SeaMonst	10/26/07	10/20/09	Moscow Nes	CWACOM	9/18/09	10/09	Poitiers Imax 3D	DS3D	2/1/07	1/31/10
Long Beach Reg	CWACOM	9/18/09	10/09		HaunCast	1/1/04		Portage GQT	HD	5/29/08	
	ThisIsIt	10/28/09	11/5/09		WildOcea	6/12/09	12/31/09		WTWTA	10/16/09	11/09
	WTWTA	10/16/09	11/09	Mumbai	CWACOM	9/18/09	10/09	Portland OMSI	Bugs	7/3/09	12/29/09
Los Angeles CC AMC	CWACOM	9/18/09	10/09		ThisIsIt	10/28/09	11/5/09		WildOcea	9/26/08	10/09
	ThisIsIt	10/28/09	11/5/09	Myrtle Beach DCI	DinoAliv	3/20/09	12/31/09	Poznan CC	Bugs	9/21/07	
	WTWTA	10/16/09	11/09		Mummie3D	3/20/09	12/31/09		CWACOM	9/18/09	10/09

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Prague CC	OW3D	10/16/09	12/31/10	Seattle TP Reg	CWACOM	10/14/09	10/09	Tempe Imx	FightPil	9/18/09	
	AfricAdv	7/1/09	12/31/09		WTWTA	10/16/09	11/09		HPHBP	9/11/09	
	CWACOM	9/18/09	10/09	Shakopee	JIAC	5/12/09	11/1/09		AfricAdv	9/25/09	
Providence NA	FMTTM	1/8/09	1/7/10	Shanghai STM 3D	AlienAdv	6/15/09	6/14/10	Tianjin CFC	ThisIsIt	10/28/09	11/5/09
	CWACOM	9/18/09		Shari	FSOS			Tigard Reg	CWACOM	9/18/09	10/09
	WTWTA	10/16/09	11/09	Shijiazhuang	FON	4/1/09	10/31/09		ThisIsIt	10/28/09	11/5/09
Quebec	CWACOM	9/18/09	10/09		OO	2/1/08	2/1/10		WTWTA	10/16/09	11/09
Raleigh	L&C	9/4/09		Shobu 109	CWACOM	9/18/09	10/09	Tijuana	Animalop	4/1/09	10/31/09
	Mummie3D	3/6/09	11/1/09		ThisIsIt	10/28/09	11/5/09		Bugs	10/30/06	
	VanGogh	9/18/09	3/14/10	Shreveport	Alps	9/5/09			DinoAliv	6/1/09	12/31/09
Reading JF	CWACOM	9/18/09	10/09		DinoAliv	6/15/09	2/1/10		Mummie3D	7/20/09	12/31/09
	WTWTA	10/16/09	11/09		SC	1/2/09	12/31/09		SeaMonst	2/7/09	10/31/09
Reading RCT	CWACOM	9/18/09	10/09	Simi Valley Reg	CWACOM	9/18/09	10/09	Toluca Cpl	CWACOM	9/18/09	10/09
	ThisIsIt	10/28/09	11/5/09		ThisIsIt	10/28/09	11/5/09		ThisIsIt	10/28/09	11/5/09
	WTWTA	10/16/09	11/09		WTWTA	10/16/09	11/09	Tomball San	WTWTA	10/16/09	11/09
Regina	Mummie3D	3/15/09	11/1/09	Singapore SC	SeaMonst	2/28/09	2/10	Toronto Cpx	WTWTA	10/16/09	11/09
	Roar	10/10/08	10/10/09		VanGogh	5/1/09	10/31/09	Toronto OP	AIA3D	10/09	5/10/10
	WildOcea	9/8/09	3/31/10	Sioux Falls	Alps	6/1/09	5/31/10		HOTB	5/16/09	11/3/09
Reno Fleisch	DinoAliv	9/1/09	3/1/10		Amazon	6/1/09	5/31/10	Toronto OSC	GCA	10/2/09	
	RATW	6/1/09	12/31/09		CRA	6/1/09	5/31/10		JTM	2/7/09	11/1/09
Riccione	ITD	3/8/08	3/1/10		DinoAliv	6/1/09	5/1/10		MOTGL	5/9/08	
Richmond Cpx	WTWTA	10/16/09	11/09		Dolphins	6/1/09	5/31/10	Torrance AMC	CWACOM	9/18/09	10/09
Richmond SMV	Bugs	9/26/09	2/12/10		Everest	6/1/09	5/31/10		ThisIsIt	10/28/09	11/5/09
	JIAC	9/26/09	2/12/10		FightPil	5/23/09	10/2/09		WTWTA	10/16/09	11/09
	Sharks3D	6/26/09	1/3/10		HOTB	1/24/09	5/22/10	Toulouse	MagDes	2/5/09	1/4/10
Saco Zya	CWACOM	9/30/09	10/09		JIAC	6/1/09	5/31/10	Tukwila AMC	CWACOM	9/18/09	10/09
	ThisIsIt	10/28/09	11/5/09		LivingSe	6/1/09	5/31/10		WTWTA	10/16/09	11/09
	WTWTA	10/16/09	11/09		Mummie3D	6/1/09	5/1/10	Valencia Reg	Mummies	6/19/09	12/31/09
Sacramento Imx	CWACOM	9/18/09	10/09		RATW	6/1/09	5/1/10	Valencia Spn	WildOcea	9/30/09	5/30/10
	D&W3D	9/2/09	12/10	Sofia CC	Bugs	9/21/07		Vancouver TWS	Beavers	5/1/09	12/31/09
Saint Augustine	CRA	4/13/09	11/30/09		CWACOM	9/18/09	10/09		JTM	9/18/09	2/28/10
Saint Félicien	GreatNor	5/1/09	5/1/10		OW3D	5/22/09	12/31/09	Victoria DCI	JTM	5/1/09	
Saint Louis SC	MysticInd	9/25/09	12/31/09		SeaMonst	12/08	12/09		RATW	9/18/09	12/31/09
	VanGogh	9/23/09		South Barrington AMC	CWACOM	9/18/09	10/09		TROTf	10/2/09	
Saint Paul AMC	CWACOM	9/18/09	10/09		ThisIsIt	10/28/09	11/5/09		UnderSea	9/18/09	
	ThisIsIt	10/28/09	11/5/09		WTWTA	10/16/09	11/09	Vienna CX	ThisIsIt	10/28/09	11/5/09
	WTWTA	10/16/09	11/09	South Gate Reg	CWACOM	9/18/09	10/09	Virginia Beach AMC	CWACOM	9/18/09	10/09
Saint Petersburg NA	CWACOM	9/18/09	10/09		ThisIsIt	10/28/09	11/5/09		ThisIsIt	10/28/09	11/5/09
Salt Lake City CP	Bugs	6/19/09	12/19/09		WTWTA	10/16/09	11/09		WTWTA	10/16/09	11/09
San Antonio 2D	Alamo			South Miami AMC	CWACOM	9/18/09	10/09	Virginia Beach AMSC	Sharks3D	7/1/09	12/31/09
San Antonio 3D	D&W3D	8/14/09	12/31/09		ThisIsIt	10/28/09	11/5/09	Vulcania	Vulcania	2/22/02	
	TROTf	9/2/09			WTWTA	10/16/09	11/09	Warner Robins	ToFly	7/92	
San Antonio San	CWACOM	9/18/09	10/09	Speyer Imax	FMTTM	12/18/08	12/17/09	Warsaw CC	CWACOM	9/18/09	10/09
	WTWTA	10/16/09	11/09	Spokane	DinoAliv	3/5/09	10/31/09	Washington NASM	3DSun	3/14/09	3/13/10
San Diego AMC	CWACOM	9/18/09	10/09		GCA	4/24/09	4/23/10		FightPil	3/11/05	10/09
	ThisIsIt	10/28/09	11/5/09	Sterling Hts AMC	CWACOM	9/18/09			ToFly	7/1/76	
	WTWTA	10/16/09	11/09		ThisIsIt	10/28/09	11/5/09	Washington NMNH	DS3D	9/26/08	10/31/09
San Diego NHM	OO	3/31/01	12/09		WTWTA	10/16/09	11/09		WildOcea	10/2/09	
San Diego Reg	CWACOM	9/18/09	10/09	Stockholm	GCA	5/15/09	5/14/10	Wauwatosa AMC	ThisIsIt	10/28/09	11/5/09
	ThisIsIt	10/28/09	11/5/09	Stockton Reg	CWACOM	9/18/09	10/09		WTWTA	10/16/09	11/09
	WTWTA	10/16/09	11/09		ThisIsIt	10/28/09	11/5/09	West Nyack Imx	CWACOM	9/18/09	10/09
San Diego RHF	Amazon	6/2/09			WTWTA	10/16/09	11/09		WTWTA	10/16/09	11/09
	UnderSea	4/1/09	3/31/10	Stony Brook AMC	CWACOM	9/18/09	10/09	West Palm Beach Muv	CWACOM	9/18/09	
San Francisco AMC	CWACOM	9/18/09	10/09		ThisIsIt	10/28/09	11/5/09		ThisIsIt	10/28/09	11/5/09
	WTWTA	10/16/09	11/09		WTWTA	10/16/09	11/09		WTWTA	10/16/09	11/09
San Jose AMC	CWACOM	9/18/09	10/09	Sudbury	FMTTM	7/1/09	10/1/09	West Palm Beach Muvl	SM3	9/14/07	9/22
	ThisIsIt	10/28/09	11/5/09		FON	3/1/09	2/10	Westminster Orc AMC	CWACOM	9/18/09	10/09
	WTWTA	10/16/09	11/09	Sugar Land AMC	CWACOM	9/18/09	10/09		ThisIsIt	10/28/09	11/5/09
San Jose Tech	CDS	6/1/09	10/1/09		ThisIsIt	10/28/09	11/5/09		WTWTA	10/16/09	11/09
	Mummies	4/27/09	10/31/09		WTWTA	10/16/09	11/09	Westminster Pro AMC	CWACOM	9/18/09	10/09
	TR	6/1/09	6/30/10		ThisIsIt	10/28/09	11/5/09		ThisIsIt	10/28/09	11/5/09
San Simeon DCI	UnderSea	9/16/09		Sydney HCL	DinoAliv	8/21/09	3/31/10		WTWTA	10/16/09	11/09
Sandy	HCBTD	8/17/96		Sydney WBS	JTM	10/18/09	1/18/10	Wimbledon Ode	CWACOM	9/18/09	10/09
	WTWTA	10/16/09	11/09		Mummie3D	8/4/09	3/31/10		ThisIsIt	10/28/09	11/5/09
Santa Clara AMC	CWACOM	9/18/09	10/09	Taichung ST	WildOcea	12/20/08	12/31/09	Winnipeg	Greece	5/1/09	4/30/10
	ThisIsIt	10/28/09	11/5/09	Taipei AM	SpaceSta	7/1/09	12/31/09		HPHBP	10/2/09	
	WTWTA	10/16/09	11/09	Taipei Vie	ThisIsIt	10/28/09	11/5/09		Mummie3D	9/11/09	9/15/10
Sao Paulo	CWACOM	9/18/09	10/09	Tallahassee AMC	CWACOM	9/23/09	10/09	Woodbridge AMC	CWACOM	9/18/09	10/09
	ThisIsIt	10/28/09	11/5/09		ThisIsIt	10/28/09	11/5/09		ThisIsIt	10/28/09	11/5/09
Schenectady	FMTTM	7/1/09	6/30/10		WTWTA	10/16/09	11/09		WTWTA	10/16/09	11/09
	HumanBod	8/1/09	7/31/10	Tallahassee CLC	DinoAliv	6/1/09	2/1/10	Woodbridge Cpx	CWACOM	9/18/09	10/09
Seattle PSC 2	AEK	9/26/09			L&C	9/4/09		Woodland Hills AMC	CWACOM	9/18/09	10/09
	CWACOM	9/18/09	10/09		WildOcea	5/1/09	12/31/09		ThisIsIt	10/28/09	11/5/09
	Dolphins	9/26/09		Tampa AMC	CWACOM	9/18/09	10/09		WTWTA	10/16/09	11/09
	OMATS	9/18/09	12/31/09		ThisIsIt	10/28/09	11/5/09	Woodridge Cmk	WTWTA	10/16/09	11/09
	VanGogh	9/26/09			WTWTA	10/16/09	11/09	Zion	WildOcea	7/6/09	6/30/10
	WTWTA	10/16/09	11/09	Tampa MOSI	Animalop	12/5/08	10/09		ZionCany	5/24/94	

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
3DSun	3D Sun	2008	3D	OW3D	Ocean Wonderland 3D	2003	3D
AEK	Africa's Elephant Kingdom	1998		Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	
AfricAdv	African Adventure 3D	2007	3D	Pulse	Pulse: A Stomp Odyssey	2002	
AIA3D	Adventures in Animation 3D	2004	3D	RATW	Ride Around the World	2006	
AIWC	Adventures in Wild California	2000		Rheged	Rheged: The Lost Kingdom	2000	
Alamo	Alamo: The Price of Freedom	1988		Roar	Roar: Lions of the Kalahari	2003	
AlienAdv	Alien Adventure	1999	3D	SAA	Shackleton's Antarctic Adventure	2001	
Alps	Alps: Giants of Nature, The	2007		SC	Storm Chasers	1995	
Amazon	Amazon	1997		SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	
Animalop	Animalopolis	2008	3D	Sharks3D	Sharks 3D	2004	3D
ATSOT	Across the Sea of Time	1995	3D	SI	Survival Island	1995	
Bears	Bears	2001		SM3	Spider-Man 3: The IMAX Experience	2007	
Beavers	Beavers	1988		Solarmax	Solarmax	2000	
Bugs	Bugs!	2003	3D	SpaceSta	Space Station	2002	3D
CDS	Cirque du Soleil: Journey of Man	1999	3D	StarTrek	Star Trek: The IMAX Experience	2009	
CRA	Coral Reef Adventure	2003		SU	Straight Up: Helicopters in Action	2002	
CWACOM	Cloudy With a Chance of Meatballs	2009	3D	Supespee	Super Speedway	1997	
Cyberwor	Cyberworld 3D	2000	3D	ThisIsIt	This Is It: The IMAX Experience	2009	
D&W3D	Dolphins & Whales 3D	2008	3D	ToFly	To Fly!	1976	
D&W3D-D	Dolphins & Whales 3D (digital)	2008	3D	TR	Thrill Ride	1997	
DinoAliv	Dinosaurs Alive	2007	3D	Trex	T-Rex: Back to the Cretaceous	1998	3D
DinoGOP	Dinosaurs 3D: Giants of Patagonia	2007	3D	TROTF	Transformers: Revenge of the Fallen	2009	
DIS	Destiny in Space	1994		UnderSea	Under The Sea 3D	2009	3D
Dolphins	Dolphins	2000		VanGogh	Van Gogh: Brush with Genius	2009	
DS3D	Deep Sea 3D	2006	3D	Vikings	Vikings	2004	
Everest	Everest	1998		Vulcania	Vulcania	2002	
FightPil	Fighter Pilot: Operation Red Flag	2004		WATE	Wild Australia: The Edge	1997	
FMTTM	Fly Me to the Moon	2008	3D	WildOcea	Wild Ocean	2008	3D
FON	Forces of Nature	2004		WS3D	Wild Safari 3D	2005	3D
FSOS	Four Seasons of Shiretoko	1988		WTW	Wired to Win	2005	
Galapago	Galapagos	1999	3D	WTWTA	Where the Wild Things Are	2009	
GC	Grand Canyon: The Hidden Secrets	1985		ZionCany	Zion Canyon (aka TOTG)	1994	
GCA	Grand Canyon Adventure	2008	3D				
GOTA	Ghosts of the Abyss	2003	3D				
GreatNor	Great North	2000					
Greece	Greece: Secrets of the Past	2006					
HaunCast	Haunted Castle	2001	3D				
HCBTD	Hearst Castle: Building the Dream	1996					
HD	Hidden Dimension, The (aka FMHG)	1997	3D				
HOTB	Hurricane on the Bayou	2006					
HPHBP	Harry Potter and the Half-Blood Prince	2009	3D				
HumanBod	Human Body, The	2001					
India	India: Kingdom of the Tiger	2002					
ITD	Into the Deep	1994	3D				
JIAC	Journey into Amazing Caves	2001					
JTM	Journey to Mecca	2009					
L&C	Lewis & Clark: Great Journey West	2002					
LivingSe	Living Sea, The	1994					
LOLL	Legend of Loch Lomond, The	2002					
MagDes	Magnificent Desolation	2005	3D				
MOE	Mysteries of Egypt	1998					
MOF	Magic of Flight, The	1997					
MOTGL	Mysteries of the Great Lakes	2008					
Mummie3D	Mummies 3D	2008	3D				
Mummies	Mummies: Secrets of the Pharaohs	2007					
MysticInd	Mystic India	2005					
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D				
ND	Neelkanth Darshan	2005					
Niagara	Niagara: Miracles, Myths, and Magic	1987					
OMATS	Old Man and the Sea, The	1999					
OO	Ocean Oasis	2000					

October 2009 Bookings Count

#	Film	#	Film	#	Film	#	Film
158	CWACOM	5	WS3D	2	OO	1	ITD
143	WTWTA	4	CRA	2	OW3D	1	LivingSe
123	ThisIsIt	4	DS3D	2	Roar	1	LOLL
23	DinoAliv	4	FON	2	Supespee	1	MOE
20	SeaMonst	4	HaunCast	2	ToFly	1	ND
18	FMTTM	4	HumanBod	2	TR	1	Ozarks
18	WildOcea	4	L&C	2	TROTF	1	Pulse
14	VanGogh	4	MagDes	1	3DSun	1	Rheged
13	JTM	3	CDS	1	AIA3D	1	SAA
13	Mummie3D	3	JIAC	1	AIWC	1	SC
12	Animalop	3	RATW	1	Alamo	1	SI
12	Sharks3D	3	StarTrek	1	AlienAdv	1	SM3
11	D&W3D	2	AEK	1	ATSOT	1	Solarmax
10	GCA	2	Amazon	1	Beavers	1	SpaceSta
8	Bugs	2	Bears	1	D&W3D-D	1	SU
8	FightPil	2	Cyberwor	1	DinoGOP	1	Trex
6	HPHBP	2	Dolphins	1	DIS	1	Vikings
6	MOTGL	2	Everest	1	FSOS	1	Vulcania
6	Mummies	2	Greece	1	Galapago	1	WATE
5	AfricAdv	2	India	1	GC	1	WTW
5	Alps	2	MOF	1	GOTA	1	ZionCany
5	HOTB	2	NASCAR	1	GreatNor		
5	MysticInd	2	Niagara	1	HCBTD		
5	UnderSea	2	OMATS	1	HD		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

<p>3D Entertainment Ltd. 3DEL Ibox House 61-65 Baker Street Weybridge, Surrey KT13 8AH UNITED KINGDOM Tel: +44 20-7681-2357 Fax: +44 20-7681-2357 www.3DEFilms.com</p> <p>3D Solutions 1357 Peartree Circle Oakville, ON L6M 2J3 CANADA Tel: 905-334-0938 Fax: 905-845-1834</p> <p>Altitude Films/Atlantic Productions Brook Green House 4 Rowan Road London, W6 7DU UNITED KINGDOM Tel: +44 20 8735 9300 Fax: +44 20 8735 9333 www.altitudefilms.co.uk</p> <p>AMC Entertainment Inc. 920 Main St. Kansas City, MO 64105-2017 USA Tel: 816-221-4000 Fax: 816-480-4617 www.amctheatres.com/</p> <p>BIG & Digital B&D 370 Creekview Dr. Taylorsville, KY 40071 USA Tel: 502-212-1559 http://biganddigital.com/</p> <p>Big Films, Inc. BFI 1066 Boucher Crescent Manotick, ON K4M 1B3 CANADA Tel: 613-692-9856 Fax: 613-692-9857 www.bigfilms.ca</p> <p>Blaze Partners, LLC 1771 Post Road East, #164 Westport, CT 06880 USA Tel: 203-292-5745 Fax: 203-404-4998 www.blaze-partners.com</p> <p>Blue Man Productions 599 Broadway, 5th Floor New York, NY 10012 USA Tel: 212-226-6366 Fax: 212-226-6609 www.bluelman.com/</p> <p>Camera Lucida Productions 67 Avenue de la Republique Paris, 75011 FRANCE Tel: 33-1-49 29 51 90</p> <p>Carnegie Science Center One Allegheny Avenue Pittsburgh, PA 15212-5850 USA Tel: 412-237-3400 Fax: 412-237-3375 www.carnegiesciencecenter.org/</p> <p>Check Entertainment Los Angeles, CA USA</p> <p>China Film Group 25 Xin Wai Street Beijing, 100088 CHINA Tel: +86 010 6225 4488 Fax: +86-10-6225-1044 www.chinafilm.com/</p> <p>Christie, Inc. 10550 Camden Drive Cypress, CA 90630 USA Tel: 714-236-8610 Fax: 714-229-7128 www.christiedigital.com</p> <p>Cincinnati Museum Center 1301 Western Avenue Cincinnati, OH 45203-1127 USA Tel: 513-287-7014 Fax: 513-287-7079 www.cincymuseum.org</p>	<p>Cinema City International 91 Medinat Hayeudim St Herzlia Tituah, 46766 ISRAEL Tel: +972-9-952-6262 Fax: +972-9-956-1581 www.cinemacity.nl/</p> <p>Cinema Group, Inc. CGI 464 S. Ranch Drive Alpine, UT 84004 USA Tel: 801-772-0860</p> <p>Cinemark Holdings, Inc. 3900 Dallas Parkway South, Suite 500 Plano, TX 75093 USA Tel: 972-665-1000 www.cinemark.com</p> <p>Cinemex BV Laan der Verenigde Naties 150 Postbus 2034 Ede, 6716 CA Netherlands</p> <p>COSI Columbus 333 West Broad Street Columbus, OH 43215 USA Tel: 614-228-2674 Fax: 614-228-6363 www.cosi.org</p> <p>Cosmic Picture 270 Lafayette Street Suite 1201 New York, New York 10012 USA Tel: 212-965-9960 Fax: 212-965-5257</p> <p>Detroit Science Center 5020 John R. Street Detroit, MI 48202 USA Tel: 313-577-8400 Fax: 313-832-1623 www.sciencedetroit.org</p> <p>DreamWorks Animation 100 Universal Plaza Universal City, CA 91608 USA Tel: 818-733-7000 Fax: 818-733-9918 www.dreamworks.com/</p> <p>DreamWorks SKG 100 Universal Plaza Universal City, CA 91608 USA Tel: 818-733-7000 Fax: 818-733-9918 www.dreamworks.com/</p> <p>Feodor Pitcairn Productions, Ltd. 2860 Papermill Rd Box 513 Bryn Athyn, PA 19009 USA Tel: 215-947-9830 Fax: 215-947-9855</p> <p>Filmex International FI C/ Miguel Hernandez, 81-87 Distrito Economico Hospitalet de Llobregat Barcelona, 08908 SPAIN Tel: +34 93 336 85 55 http://filmex.com</p> <p>Giant Screen Cinema Association 750 Meadow Cliff Drive St. Charles, MO 63303-1512 USA Tel: 636-244-0947 Fax: 636-244-1380 www.giantscreencinema.com</p> <p>Giant Screen Films GSF 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.gsfilms.com</p> <p>Graphic Films Corporation 3341 Cahuenga Boulevard West Hollywood, CA 90068 USA Tel: 323-851-4100 Fax: 323-851-4103 www.graphicfilms.com</p>	<p>Hamilton Towne Center 16 + IMAX 13825 Norell Road Noblesville, IN 46060 USA www.gotli.com</p> <p>Houston Museum of Natural Science HMNS 1 Hermann Circle Drive Houston, TX 77030-1799 USA Tel: 713-639-4600 Fax: 713-523-4125 www.hmns.org</p> <p>Howard Hall Productions 2171 La Amatista Road Del Mar, CA 92014 USA Tel: 858-259-8989 Fax: 858-792-1467 www.howardhall.com</p> <p>Huayi Bros. Media Corporation Ltd. Loutai Duan, Wenyu River Tianzhu, Shunyi Beijing, 101312 CHINA Tel: +86 10 6457 0490 Fax: +86 10 6457 1299</p> <p>Imax Corporation IMAX 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 www.imax.com</p> <p>Indiana State Museum 650 West Washington Street Indianapolis, IN 46204 USA Tel: 317-233-4629 Fax: 317-233-2438 www.inwhiteriver.com</p> <p>Inland Sea Productions 1600 Genessee, Ste 644 Kansas City, MO 64102 USA Tel: 816-221-9924 Fax: 816-221-4978</p> <p>Institute for Learning Innovation 166 West Street Annapolis, MD 21401 USA Tel: 410-268-5149 Fax: 410-268-2179</p> <p>Institute of Museum and Library Services 1800 M Street NW, 9th Floor Washington, DC 20036-5841 USA Tel: 202-653-4690 Fax: 202-653-4600 www.ims.gov/</p> <p>Jackson Hole Wildlife Film Festival PO Box 3940, 125 East Pearl St. Jackson Hole, WY 83001 USA Tel: 307-733-7016 Fax: 307-733-7376 www.jhfestival.org</p> <p>Jupiter 9 Productions, Inc. 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www.scitech.org.au/

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www.screen Digest.com/

SK Films, Inc. **SKF**
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Toronto, ON M5A 3T7 CANADA
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Fax: 416-535-3414
www.skfilms.ca #

Sky High Entertainment, Inc. **SHE**
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www.shemovie.com

Sky-Skan, Inc.
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Slowhand Cinema Releasing **SCR**
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Summerhays Films, Inc. **SFI**
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www.oceanodiscovery.org/behindthescenes/
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Lehi, UT 84043 USA
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www.tandemmps.com/

TBS Vision
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Tokyo, 107-0052 JAPAN
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Fax: +81- 3 5571 5028

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Fax: +64-4-381-7070
www.tepapa.govt.nz

Technicolor, Inc.
4050 Lankershim Blvd.
North Hollywood, CA 91604 USA
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Tennessee Aquarium
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PO Box 11048
Chattanooga, TN 37401-2048 USA
Tel: 423-266-4629
Fax: 423-267-3561
www.tennis.org

Texas Instruments
PO Box 869305
Plano, TX 75086 USA
Tel: 972-575-2000
www.ti.com

Twentieth Century Fox
10201 W. Pico Blvd.
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Tel: 310-369-3423
www.foxmovies.com

Vortex Immersion Media
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Los Angeles, CA 90031 USA
www.vorteximmersion.com

Walt Disney Company **WDP**
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Tel: 818-560-2039

Warner Bros. **WB**
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Burbank, CA 91522 USA
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Whitaker Center for Science and the Arts
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Robert (Bob) Griesmer, former COO of The Maritime Aquarium at Norwalk, Inc.

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Giant-screen Consultant

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SHORTS

Cloudy, Wild Things watch

Sony's *Cloudy With a Chance of Meatballs* opened in 127 domestic IMAX theaters on Sept. 18, grossing \$2.4 million out of the first weekend's total of \$30.3 million on about 4,500 screens. The IMAX per-screen average of \$18,900 is almost twice the conventional per-screen of \$9,716, although it is at the low end of the spectrum among the 46 Hollywood films released to date.

On Oct. 16, *Where the Wild Things Are* opened in on 145 North American IMAX screens, and took in \$3.1 million in its first weekend, about 9.5% of the total \$32.7 million earned on 5,000 conventional screens. Its IMAX per-screen was \$21,400, just a few notches higher than *Cloudy's*, but almost two and a half times more than the \$8,754 than conventional screens averaged.

In a press release, **Imax Corporation** touted *Wild Things* as having "the biggest fall opening ever for an IMAX release," apparently counting only September and October films as "fall" releases, since several previous November films have done better. No earlier DMR film has opened in October, and only five have opened in September, including *Cloudy*.

Disney buying Imax – NOT!

On Sept. 30, a false press release appeared on **PR-inside.com** claiming that the **Walt Disney Company** was acquiring **Imax Corporation** for \$1.5 billion. Imax immediately issued a statement refuting the report and saying that it is not discussing an acquisition with Disney. Disney did not comment.

The fake report lifted large sections from Disney's August press release announcing its acquisition of **Marvel Entertainment**, and showed obvious signs of find-and-replacing: Imax is referred to as "Imaxl" in several places, including the headline. In some places "Marvel" was not replaced by "Imax."

Most tellingly, the "release" included this clumsily phrased sentence: "If you can get in at a good price tomorrow morning at the open, it maybe [sic] something to ask the advise [sic] of your broker on. [sic]"

A separate false news report, allegedly written by Ryan Nakashima, a real Associated Press reporter, appeared on the same site at about the same time. Poorly written and riddled with factual and typographic errors, it also urged people to buy Imax stock.

According to the *New York Post's* Peter Lauria, a representative for NASDAQ, where Imax is traded, said "While this



Cloudy With A Chance of Meatballs

incident is not significant, our surveillance systems are designed to detect unusual trading activity triggered by misinformation."

PR-inside.com, which is based in Austria, removed the articles within hours of their posting, but did not respond to questions from *LF Examiner*.

Imax shares rose about 4.5% from the previous day's close of \$9.43 before the fraud was debunked, and closed the day at \$9.41.

Bugs! and Wild Ocean win awards

Two giant-screen films won awards at the biennial **Jackson Hole Wildlife Film Festival** in Jackson Hole, WY, in early October. *Bugs! 3D*, produced by **Principal Large Format Films** and **SK Films**, won the Best Special Venue award, edging out *Frozen*, a spherical projection video about the earth, produced by NASA; *Ocean Odyssey*, an eight-screen HD video presentation for the Smithsonian, produced by **Feodor Pitcairn Productions**;

and *Wild Ocean*, a giant-screen film by **Yes/No Productions** and **Giant Screen Films**.

However, *Wild Ocean* won in a different category, the newly established Outstanding Achievement Award, along with four other projects. It had also been nominated in the Best Editing and Best Sound categories. This year's festival received a record 425 entries.

Three receive IMLS awards

Three museum members of the giant-screen community received the National Medal for Museum and Library Service, "the nation's highest honor for museums and libraries that make extraordinary civic, educational, economic, environmental, and social contributions." The medal is presented by the **Institute of Museum and Library Services**, the primary source of federal support for the U.S.'s 123,000 libraries and 17,500 museums.

The winners included the **Cincinnati Museum Center**, Cincinnati, OH; the **Museum of Science & Industry**, Tampa, FL; and the **Tennessee Aquarium**, Chattanooga, TN. Two other museums and five libraries also received the award.

3DE to distribute Air Racers 3D

3D Entertainment has acquired the distribution rights for *Air Racers 3D*, being produced by **Pretend Entertainment** and **Stereoscope**. The film will "chronicle the preparation for and competition in the world's fastest motor sport: the legendary Reno National Championship Air Races." The crew shot for a week at this year's races in early September, using RED digital cameras on beam-splitter rigs to capture the first victory of rookie **Steve Hinton, Jr.**, the son of former champion **Steve Hinton**. Filming will continue next year for a release in the fall of 2010.

Air Racers 3D is being directed by **Roger**
(see *SHORTS* on page 21)